CORRECT SOCIAL USAGE

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How sweet and gracious, even in common speech,
Is that fine sense which men call
Courtesy!
Wholesome as air and genial as the light,
Welcome in every clime as breath of flowers—
It transmutes aliens into trusting friends,
And gives its owner passport round the globe.

FIELDS.

Marquise Clara Lanza
Cynthia Westover Alden
Margaret Hubbard Ayer
Emma K. Lemcke
Walter G. Robinson
Margaret W. Livingston
Mrs. John A. Logan
Christine Terhune Herrick
Phebe A. Hanaford

CORRECT SOCIAL USAGE

A COURSE OF INSTRUCTION IN

GOOD FORM
STYLE AND
DEPORTMENT

BY
EIGHTEEN DISTINGUISHED
AUTHORS

Seventh Revised Edition

Illustrated

The New York Society of Self-Culture
New York

1906

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THE CHURCH WEDDING

It is good manners, not rank, wealth or beauty
that constitute the real lady.

ROGER ASCHAM.

CHRISTENINGS

THE christening of a baby—especially of a first baby—is an important event in the family. It takes place usually when the child is six weeks old, although such circumstances as the mother's condition of health or an indecision with regard to the name may delay the ceremony much longer.

THE SPONSORS

The necessity for sponsors is not acknowledged by churches of some denominations, but among Protestant Episcopals and the Roman Catholics no christening is complete without these proxies for the baby's parents. Only very dear friends and near relatives should be chosen to fill the office. These are invited to do so by the mother, in an informal little note.

The usual sponsors for a girl baby are two women and one man. For a boy baby two men and one woman are selected, as a rule. Exceptions to the rule are sufficiently frequent to make one godmother and one godfather a not uncommon number at christenings for a baby of either sex. The tastes of the parents and the availability of intimate friends must govern all such matters.

THE INVITATIONS

General invitations to a christening are not

customary. The guests are limited to relatives and intimate friends, and personal notes, sent by the mother, inform them of the time and place of the ceremony about a week before its occurrence. When the gathering is intended to be larger and more formal, engraved cards may convey the invitations in some such form as this:

Mr. and Mrs. Robert Marsh
request the pleasure of your company
at the christening of their daughter
Margaret
on Thursday, April the seventh,
at one o'clock, at
Fifty North Washington Square.

A HOME CHRISTENING

A christening at home takes place in the drawing-room, where a small table, draped with fine white linen, serves as an altar and a flower-wreathed bowl of crystal or silver is improvised for the necessary font. A profusion of lilies, daisies, or pink and white apple blossoms should be scattered throughout the room.

As the guests arrive they are greeted by the baby's parents. By degrees they group themselves about the room, sitting or standing according to preference or convenience. When the minister is announced the mother welcomes him to his place beside the font and then goes

to the nursery to see that everything is in readiness. She re-enters the drawing-room walking beside the nurse and baby and accompanied by the sponsors. The father joins this little procession, which immediately forms in appropriate line around the font and the clergyman, and the ceremony begins.

When the name is asked for, the elder of the two godmothers takes the baby from the nurse and, pronouncing its name very clearly and distinctly, places her charge in the arms of the clergyman. The baptismal water touches the baby brow, another little lamb is signed and sealed for the safe church-fold. The clergyman gives back the christened child to its godmother, she places it again in the nurse's arms, and the brief, simple service is ended.

AT THE RECEPTION

If the house christening is followed by a formal reception, breakfast, or luncheon, these entertainments do not vary except in minor points from the usual social functions of like character. Sometimes there is music, including famous lullabies and sweet child-songs; occasionally the menu is so arranged as to set forth only white-colored refreshments; frequently the table decorations have an especial christening significance; but in all essential features a formal reception following a

christening is about like one following a marriage.

It is in the pretty, informal affairs that the baby's full rights are respected. On such occasions the small personage just invested with a name is made the centre of a group of admiring friends, until the prudent mother issues an edict of banishment to the nursery. The christening gifts, with their cards removed, are offered for inspection, the baby's health is drunk in some light white wine and, not infrequently, there is a distribution of dainty, white *bonbonnières*, bearing the baby's name in raised silver letters. If the company, whether large or small, is to be seated at table while partaking of refreshments, the baby's father should conduct the elder godmother to the table, while the places on the right and left of the hostess are reserved for the elder godfather and the clergyman. The clergyman should be requested to ask a blessing before the refreshments are passed.

THE CUSTOM OF CAUDLE

An old-fashioned custom of serving caudle at a christening is rapidly reviving in circles of fashionable society. The custom is quaint but pretty. Oatmeal gruel, made very thin, is boiled for two days—to bring out the grain's rich flavor. It is then strained and sweetened, mixed with old Madeira wine and further en-

riched with raisins and all sorts of spices. After the christening ceremony this mixture is poured into a two-handled cup, called a "caudle-cup," and served hot to all the guests. The cup is passed by its handles from one to another caudle-drinker, much after the fashion of a loving-cup, and all drink to the baby's health, which has been proposed by the godfather.

CHURCH CHRISTENINGS

A church christening may be celebrated immediately after the regular service or at an appointed hour in the afternoon. The invited guests with the sponsors assemble at the church and occupy the front pews. The mother, father, nurse and baby are the latest arrivals. They walk up the aisle side by side, but at the head of the aisle the parents seat themselves in the first pew, while the sponsors rise and accompany the nurse and baby to their places before the clergyman. The elder of the godmothers, if there are two, walks nearest the nurse and baby. All details of the ceremony are the same as those observed at a home christening. If there is to be no hospitable gathering at the house, the christening party tarries a brief while in the church vestibule while the friends press forward to admire the baby and congratulate the happy parents. If any house reception has been planned the family

with the sponsors should drive back immediately, leaving invited guests to follow more leisurely. The entertainment at the house may be of any kind desired. The clergyman should be invited and, if refreshments are served in the dining-room, he should take in the baby's maternal or paternal grandmother. A "christening cake" covered with white icing is usually cut by the mother and passed around to each guest.

THE GIFTS

Gifts are not obligatory upon persons invited to a christening. Many, however, present some tasteful little article to the baby or send lovely loose flowers to the mother. The godparents always send the child their separate gifts a few days before the christening, addressing them to the small person for whom they are intended and writing some suitable sentiment on their accompanying visiting cards.

The gifts of the sponsors may be any piece of silver, marked with the child's name, the traditional set, "knife, fork and spoon," or, from a godmother, a christening robe, a cloak, a baby buggy, a pretty cradle, or a set of dainty little garments. A godfather often deposits a nest-egg for the baby's fortune in the bank, or buys a bond in his godchild's name, to be turned over with its accumulated interest to the child at the age of majority. It is always customary

for the parents to make a handsome christening present to the child's nurse.

THE MOTHER'S DRESS

The mother's dress for this happy occasion should be becomingly elaborate. If she has not fully recovered her strength, a pretty tea gown is allowable for an informal celebration at the house. It should be bright and tasteful, however, with touches of elegance in the way of floating ribbons and soft-falling cascades of lace. If the ceremony is at the church her gown should be one appropriate to an afternoon reception, and she should wear a very light hat or bonnet, with perfectly fitting white gloves. The women guests should dress as they would at any social reception occurring at the same hour of the day. A similar rule applies, of course, to the masculine guests and to the proud and happy father.

THE BABY'S COSTUME

The array of the all-important baby at the christening must be the daintiest and most beautiful that taste and purse can secure. Everything must be white, and sheer, and soft, without even a suspicion of starch. Some christening robes are kept as heirlooms in a family and handed down, with the necessary re-modelings, from generation to generation of

babies. Whatever the age or the style of the christening robe, all loving mothers will see that it is the prettiest of its kind. A short waist and a very long, full skirt is customary, with white rosettes of baby ribbons at the belt and near the hem of the flowing skirt. The "posy" of white flowers tucked in at the waistband must never be omitted from this most important toilette. The coat and cap may be fashioned according to the mother's own tastes. These last named articles are not worn at a home christening; when the ceremony takes place at church they must be removed by the nurse before the child is handed to the clergyman. The nurse herself should wear a white satin bow in her cap, and her apron should be a very large one of the softest and whitest mull.

Adelaide Gordon

AT THE BRIDAL ALTAR

THE BENEDICTION

THE BRIDE.

Love, be true to her; Life, be dear to her;
Health, stay close to her; Joy, draw near to her;
Fortune, find what you can do for her,
Search your treasure-house through for her,
Follow her footsteps, the wide world over,
And keep her husband always her lover!

OLD ENGLISH TOAST.

WEDDINGS

IN GENERAL

THE marriage ceremony is the most important thing in the construction of society. On that "I, John, take thee Jane," and "I, Jane, take thee John," is the foundation of law and order, society, property, and peace. It is also the foundation of much that is not peace, but without it even peace is impossible.

We will start at once into the way which mankind proposes to himself (after proposing to the young lady) as to how to perform this very noble and sacred ceremony—this rite on which hangs the welfare of all mankind yet to come. Fortunately, every young man and most young women believe that they have invented matrimony, and they approach it solemnly, seriously, and decently. It awakens the very best of every young man's nature. He wishes to be "respectable" when he gets married. Every young woman properly regards it as the end of her doubts and fears, and the entrance into the portals of a perfect happiness. It is the lady's privilege to name the day. Papa and mamma are consulted, and the most important of all ladies after the bride, namely, "mamma," decides on all the important particulars; such as which church and which clergyman shall have the honor of receiving the young couple as they

make their solemn vows; what day, what hour shall be the supreme one, to whom shall invitations be sent, and whether or not there shall be a wedding breakfast. No doubt, mamma, if she is obeyed on this occasion, is at the plenitude of power and the happiest person of all the group.

CHURCH WEDDING

The wedding of to-day in England, indeed ever since the Queen's wedding, has set the fashion for weddings in America. Only a few years ago these questions were asked: "Shall the bridegroom wear a dress coat at eleven in the morning, and who pays for the wedding cards?" The answer to the last is, "Always the bride's family."

GROOM'S DRESS

No man in England ever puts on at home a dress suit before his seven or eight o'clock dinner. Perhaps in Paris he puts one on for the New Year Day reception or a wedding in the afternoon, but never here or in England. Therefore, every bridegroom should be dressed in scrupulous morning dress—a Prince Albert frock coat and light trousers. He should wear pale lavender or gray gloves. He carries a high hat in his hand, and drives to church with his best man, awaiting the arrival of the bride in the vestry room or in the church vestibule.

The best man may be his brother or friend—even married men officiate in that capacity now.

THE BEST MAN

He is the necessary ark of safety to this agitated groom. He accompanies him to church, he follows him to the altar, he sees to it that he has the ring in his pocket, he stands at his right hand, a little behind him, during the ceremony, he attends to all his small wants, holds his hat and afterwards pays the clergyman his fee. Then in a coupé all alone by himself the best man follows the young couple home, and assists the ushers to introduce friends to the bridal pair.

THE BRIDE

The bride dresses usually in white, with a long white veil and orange blossoms. She is driven to church with her father, who gives her away to be married. She walks up to the altar leaning on his arm. If she has no father, some other relative will perform this office; often a widowed mother gives away her daughter—a very pretty ceremony. But if the bride has a father, or a convenient uncle, the mother and sisters, relatives and friends precede her to the church, and take the front seats reserved for them.

THE BRIDAL PROCESSION

The ushers on the arrival of the bride at the

portal of the church immediately form the procession with which all church weddings begin. The officiating clergyman has already taken his place in the chancel, the organ is playing melodiously, the congregation has long been seated —it is a hushed moment of rapturous expectation.

Then comes in the child-bridesmaid preceding all others with her basket of flowers, like a cherub escaped from Heaven. The long, serious, important line of ushers is next; then the bridesmaids, two and two—all objects of respectful curiosity.

Last of all comes the bride, leaning on her father's arm, with or without white gloves covering her pretty hands. Perhaps she is gloveless, with a white prayerbook in one hand. If she wears gloves, one finger must be cut so that it can be easily removed for the passage of the ring. As she reaches the lowest step of the altar stair the bridegroom advances to meet her, takes her right hand (not customary in all churches), conducts her to the altar, and the clergyman then proceeds to make the pair one.

The bridal pair walk down the aisle arm in arm, and are immediately conducted to the home of the bride's father, whither mamma has preceded them. In some cases (but rarely in this country) a bridal registry is signed in the vestry.

Such is a church wedding in America, performed a thousand times alike. The organ has pealed forth the wedding march, the clergyman has pronounced the necessary vows, to slow music or not as the contracting parties please. Music playing softly adds very much to this ceremony.

HOME WEDDINGS

In a marriage ceremony at home the bridesmaids and best man are usually dispensed with. The clergyman enters first and faces the company. The bridal pair enter and face him. After the ceremony the clergyman retires and the wedded pair receive congratulations.

THE WEDDING BREAKFAST

An attempt has been made in America to introduce the English fashion of a wedding breakfast. It is not yet acclimated, but it is perhaps well to describe here the proper etiquette. It is a formal "sit-down" meal, like a dinner, and the favored persons who are asked to this breakfast should be apprised of that honor a fortnight in advance, and should accept or decline immediately, as in this respect the breakfast has all the formality of a dinner, and seats are very important. On arriving at the house where the breakfast is to be held the gentlemen leave their hats in the hall, but the ladies do not remove their bonnets. After greet-

ing the bride and bridegroom the company converse for a few minutes until breakfast is announced. Then the bride and groom go first into the refreshment room, followed by the bride's father with the groom's mother and the groom's father with the bride's mother. The best man with the first bridesmaid go next, then the bridesmaids and ushers who have been especially chosen for this honor, and who often receive their gifts on this occasion. The other invited guests follow as the bride's mother chooses. She is supreme on this occasion.

THE REFRESHMENTS

At the wedding breakfast bouillon in cups, salads, birds, oysters, and hot dishes, cold asparagus, and game pies are served, together with cold dishes, ices, and jellies. If wines are to be served, champagne iced, champagne cup, and other wines accompany the courses. The breakfast has all the pomp and circumstance of a ladies' lunch.

THE WEDDING CAKE AND THE TOASTS

After the ices the wedding cake is put before the bride and she cuts a slice. A later fashion is to give each guest a slice of the wedding cake in a dainty little box. This box is often decorated with the monogram of the bride and groom. Coffee is served and the company prepare for the speeches. The health of the

bride and groom is proposed by the gentleman chosen for this office, generally the father of the groom, and the toast is responded to by the father of the bride. The groom is sometimes expected to respond, and he proposes the health of the bridesmaids, for which the best man returns thanks. Unless all are unusually happy speakers they are apt to be awkward, and the good, old fashion of the stand-up breakfast is apt to prevail. This is served as the French say *en buffet*, or as we Americans say, "not served at all," but crowded on a common table from which the servants help the guests.

WEDDING PRESENTS

Wedding presents are sent any time within two weeks before the wedding—the earlier the better. The bridegroom is permitted to give jewelry, a bouquet, a fan, a locket, and an engagement ring, but he is not allowed to send dresses or other necessary articles, unless as in the olden time, a camel's hair shawl, now entirely out of fashion. He must not furnish carriages, cards or the wedding breakfast. The only thing permitted to him is to drive the bride away in his own carriage to their nearest destination, after which he may spend as much money on her as he pleases, or as she pleases.

Wedding presents have now, in some instances, become almost gorgeous. The old fashion

started amongst the frugal Dutch with the custom of providing the young couple with their household gear and a sum of money with which to begin their married life. It has now degenerated into a very bold display of wealth and ostentatious generosity, so that friends of moderate means are afraid to send anything. Even the cushion on which a wealthy bride kneeled at a recent wedding was so elaborately embroidered with pearls that she visibly hesitated to crush it as she was about to kneel at the altar. This is one of the necessary and inevitable outcrops of that luxury which we have not yet learned to manage. In France they do things better—the nearest of kin subscribing a sum of money which is sent to the bride's mother, who invests it in good securities, in gold and silver, in the bridal trousseau, or in the furnishing of the house, as the good sense of all parties combines to direct.

POINTS OF ETIQUETTE FOR WEDDINGS

It is proper for both families to consult as to the wedding invitations, and both should be amiable and yield old prejudices. While all old friends would feel a slight, no one will be displeased to get a card.

AT SECOND MARRIAGES

The bride is usually conducted to the altar by her brother, and finds her future husband await-

ing her. She receives her friends from her brother's house, but there need be no best man unless both parties wish it. When President Harrison married his second wife he invited his life-long friend, General Tracy, to be his best man, and they made a very dignified appearance at the altar.

The matter of second marriages should be conducted with as little to remind the groom of the first marriage as possible. It is a very good plan for the engaged pair to step quietly into a church with a pair of friends, be married in traveling dress and leave by the next train.

Widows should be reminded that they cannot have wedding favors, nor can they wear a veil or orange blossoms. A widow-bride can have no bridesmaids nor maid of honor.

THE BRIDEGROOM

The groom at a wedding is always secondary in importance to the bride. He generally manages to make his bow, and he always succeeds in carrying off his blushing bride, which is probably all he came for. He has in the previous week given his last bachelor dinner; he has bought each bridesmaid a gift, and the ushers each a pearl pin.

Many questions are always asked by the inexperienced as to what becomes of the groom's hat. "A tall black hat is a nuisance," writes

Lord Ronald Gower, who tried for forty years without success to abolish these hats from London. At a wedding the best man takes care of the groom's hat and the ushers leave theirs in the vestry or in the church vestibule. No shy or nervous man need feel troubled about his high hat. The sexton will take care of it. One best man became so nervous about the ring that he always carried two or three in his vest pocket to be ready for an emergency.

In England ushers and groomsmen are unknown. The sexton of the church performs all the elaborate offices which here often require twenty persons.

THE DUTIES AND PRIVILEGES OF THE BRIDE

The selecting of the bridesmaids, the taste of the floral decorations and the invitations to the wedding are left almost exclusively to the bride, as is the naming of the day and hour. She should be very attentive and polite to her husband's friends, and to his family most friendly. They will look with intense interest on her, from the first moment of the engagement to the end of her life. She should not show indifference to them.

The bride should write a personal note to all who have sent her a gift. This must be done on note paper, not on cards.

The bride of to-day generally prefers a beau-

tiful simplicity; an elegant white satin high-necked gown with white tulle veil, and perhaps a bunch of lilies of the valley in her hair. The shower bouquet which nearly hides her hands is a new and pretty fashion for the bride. Usually she does not wear jewelry at the wedding.

Young women prefer, in New York, that the stately solemnization of their marriage shall be in a church, and that some high church dignitary be asked to marry them. The first seats in the church are reserved for the relatives and intimate friends, and the head usher has a paper on which is written the names of people entitled to certain seats. These reserved seats are marked off by a white satin ribbon, as a line of demarkation. Music begins as the bride enters. It is a very proud thing to be a bride, preceded by ushers and bridesmaids, and by charming little nephews and nieces. She is really at the apotheosis of her destiny. After her mother, sisters, and family have preceded her into the church, her one maid of honor, either a friend or a sister, stands nearest her at the altar rail, kneels with her and the groom, and walks out with them after the ceremony. She also keeps near them during the reception of the guests.

The bridesmaids and maid of honor should be in colors. A bright buttercup yellow (a real directoire dress), or a pink or blue with picture

hat and plumes of the same color—something entirely unlike the bride's dress—forms an effective contrast.

The engagement ring should be worn on the third finger of the left hand, either a diamond or a ruby, or both set diagonally. No pearls should be worn by the bride, for they signify tears. The wedding ring is entirely different. It is a plain gold ring, or a wide and square band, and is the only ring she wears from the altar. As soon as she pleases she may resume the engagement ring as a guard.

Brides have every season for their own. June is the favorite month. May is not so popular, being indeed forbidden by Catholics as the "Month of Mary." However, our brides are now rising above all superstitions.

HOME DECORATIONS

In arranging the house for a wedding florists have hit upon the plan of massing one flower, as the apple blossom, the rose, the lilac, the lily, the daffodil, or the daisy. This fashion is delightful when the flower is feathery and white, or when fruit blossoms or wild flowers are used; but it is too stiff if the flower is the violet, and even roses can become very monotonous. The floral decorations at a church have reached a degree of elaboration and splendor in 1902 which has never before been attained.

A NEW AND PRETTY FASHION

This is a new fashion and a very pretty one. At an opulent country house, if the wedding day is fine, little tables are set on the lawn, the ladies seat themselves around, the gentlemen carry refreshments to them, or they all sit on the broad piazzas, which are beautifully decorated with autumn ferns or spring vines and flowers, and even birds in cages.

THE WEDDING JOURNEY AND HONEYMOON

The word honeymoon comes from the Germans, who drank mead or metheglin, a beverage made of honey, for thirty days after the wedding, and always on the wedding anniversary.

The honeymoon lasts longer in England than in our busy land, and the bridal attire is followed by a very elegant—and, in England—showy dress, called "her going away gown." Velvet and light silks and satins are used; but in our country plain cloth and cashmere costumes are considered more fitted to our climate in winter, while in summer foulard and linens, embroidered, and all sorts of cool materials are permitted.

As to the wedding journey, it is no longer considered obligatory, nor is the seclusion of the honeymoon demanded. Certainly none of these once obligatory bridal tours are deemed essential, but a very sensible fashion for a young

couple living near a large city is to take a friend's house a few miles out of town. If the young pair go to some conspicuous watering place in these early days they should be very particular to not make a great display of tenderness and caressing in public. All such public display of affection is at once vulgar and indecent. The affections are too sacred for such outward showing. The French call love making in public *l'egoism a deux*, and no egotism is pretty. People who see a pair of doves cooing in public are apt to say that a quarrel is not far off. It is possible for a lover to show every attention and yet not overdo his tenderness.

WEDDING FAVORS

In England, where the bride and groom drive off in their own carriage, generally with four horses, the coachman and groom wear white bouquets with white favors in the horses' ears, and the custom is now becoming almost as universal here.

These wedding favors are gaining in popularity. They help us to remember the old family servants after the wedding. If colored folks, they are very much delighted, and an old Yorkshire coachman, adopted in America, refused to take his favor from the hands of the maid. No vicarious offering would do for Yorkshire, but he said, "Tell yer bride I'd rather have it from

she." So she came down and pinned it on his broad breast. In England all the servants expect a gratuity, and a box of cake should be reserved for them on this occasion.

COSTUMES AND CUSTOMS

It is not considered lucky or appropriate to wear black at a wedding. In England the ladies of the bride's family who are in mourning wear deep cardinal red to the wedding, and replace it next day by their black.

Wedding invitations require no answer (unless to a sit-down wedding breakfast, or when the "R.s.v.p." appears upon the cards); but people living at a distance who cannot attend the wedding should send their cards by mail to assure the hosts that the invitation has been received. The future address of the young couple should be enclosed in the after cards, or with the announcement cards, if possible.

If only invited to the church, a lady may consider that she does her whole duty if she leaves a card on the bride and her mother during the winter.

The young couple are not expected, unless fortune has been exceptionally kind, to begin immediately to entertain. If they will only signify where a card can reach them, that is all that is required; and they themselves will most probably be the recipients of much hos-

pitable entertainment from their families and friends.

THE COMMON-SENSE OF ETIQUETTE

Of course in simple and rural life, where the two desiring to be made one may have come together from humble stations, the observance of these formal rules is not obligatory; but no attempt at imperfect imitation of the etiquette of fashion should be indulged in.

Nothing is more honorable than for a happy pair to walk into church with father and mother and be then and there made one.

Quiet weddings, either at home or in the church, are very much preferred by some families, and excepting for the fact that some legal ceremonies are necessary, they ought to be celebrated almost privately.

GOLDEN AND SILVER WEDDINGS

The golden weddings are very rare. Few old couples are anxious for this feast, for too many ghosts come to it. Far otherwise is it with silver weddings, which come while people are still young, and when to stop midway and take an account of one's friends and one's blessings is a wise and pleasant thing. The invitations are sometimes printed in silver according to the form given in the chapter on Correspondence.

As silver is comparatively inexpensive and now made up very artistically, almost every one

may afford to send a gift. A large and hospitable banquet table is usually spread. Particularly delightful are these occasions in a large old-fashioned country house, amid "Love, honor and obedience, troops of friends," and all that can make middle life agreeable.

RESPONSIBILITY FOR HASTY MARRIAGES

Etiquette may sometimes make blunders, but it is generally based on a right principle, and undoubtedly improves society and helps people along. Marriage is a unique contract, and the various wrongs caused by hasty marriages, all the troubles before the courts, all the divorces, are multiplied by the carelessness of American parents who believing, and truly so, in the almost universal purity of their daughters, are careless of the fold, not remembering the one black sheep. This evil of excessive liberty in the conduct of American young epople cannot be rooted out by law. It must begin at the hearthstone. Family manners must be cultivated and improved.

DETAILS OF WEDDING ETIQUETTE

THE INVITATIONS

THE issuing of the invitations must not be delayed later than fifteen days before the day of the wedding. It is customary to send them within the four weeks preceding the date which they announce.

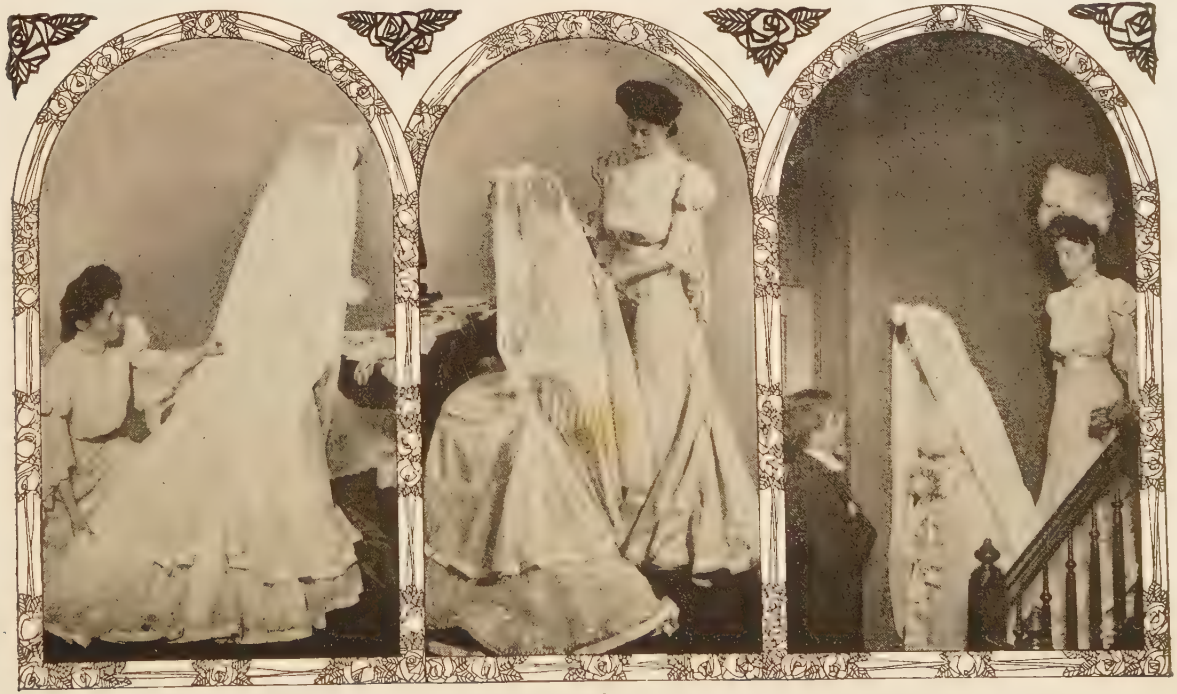
They are issued in the name of the bride's father and mother, unless she is an orphan, in which case the name of her nearest surviving relative appears upon the cards. An unmarried sister is an exception to the rule, however, if she is not an elderly lady.

The correct wedding invitation is usually seven and a half inches long by six and a fourth inches wide. It is engraved on sheets of the finest paper procurable, either white or cream, with a smooth and unglazed surface. Plain script is the most elegant lettering. The bride's initials or her family crest may be embossed in white at the top (in the centre) of each sheet, but generally wedding invitations are beautifully plain. They are folded once and fitted into the envelope, and are then enclosed in a larger envelope and sent forth with their happy message. The accepted form of words for the engraving will be found on page —

ADDRESSING WEDDING INVITATIONS

Wedding invitations should be enclosed in

THE BRIDE AND MAID OF HONOR



THE BRIDAL VEIL THE BRIDE'S TOILET READY FOR THE SERVICE

Not learned, save in gracious household ways,
Not perfect, nay, but full of tender wants,
No angel, but a dearer being, all dipt
In Angel instincts, breathing Paradise,
Interpreter between the gods and men.

TENNYSON.

their appropriate envelopes on which are inscribed only the names of the respective guests. These are slipped into larger and less expensive envelopes, each bearing the full address of the persons for whom it is intended. A general address for the whole household is not permissible, for instance, "Mr. and Mrs. Henley and family." One invitation may be addressed to the heads of the family, as "Mr. and Mrs. Henley," one to the unmarried daughters, as "The Misses Henley," and one to the unmarried sons as "The Messrs. Henley." These three separate invitations, each in its own envelope, should then be enclosed in a single large envelope and posted, addressed to the matron of the family, as "Mrs. Ralph Henley, 640 Fifth Avenue, New York." It is proper to state that in some fashionable circles it is considered more correct to address separate invitations to each unmarried gentleman of the household than to include them under the general address, "The Messrs. Henley." Where this ruling obtains it is applied to all forms of social functions.

HOW TO RECALL WEDDING INVITATIONS

It occasionally happens that unexpected circumstances make it necessary to postpone a wedding ceremony or to dispense with a wedding reception after the invitations have been issued. In such instances, the simplest possible

statement of the hindering circumstance is printed on ordinary correspondence cards and sent to all who had previously received the invitations.

FOR THE SECOND MARRIAGE

A woman who is to be a bride for the second time issues invitations to her second marriage in the same way as to her first—except that her married instead of her maiden name is, of course, engraved on the cards. If she has no parents or near relatives in whose name to issue the invitations, the difficulty may be obviated by using the wording, "The honor of your presence is requested at the marriage of Mrs. Sarah Bradin Moore to Mr. David Hall Anderson," etc., etc.

THE ACKNOWLEDGMENT OF WEDDING INVITATIONS

Invitations to a home wedding or wedding reception are accepted by attending, and declined with regrets by sending two visiting cards which will reach the bride's parents on the morning of the wedding day. But whenever any invitation bears the letters R. s. v. p., or its at present more fashionable equivalent, "The favor of a reply is requested," acceptance or regrets must be signified at once, after the ceremonious forms of reply employed for dinner parties. Cards merely to witness a church

wedding need no acknowledgment, as the church function is not regarded as proffered hospitality and the invited guests attend or not according to their convenience. It is, however, always good form to show appreciation of any courtesy; therefore replies to the invitations referred to, while not obligatory upon the recipient, are certainly in graceful good taste. When the invitation is informal the reply may be of the same nature.

CARDS OF ADMISSION

At church weddings, ill-bred or inquisitive strangers sometimes try to gain entrance and fill the space reserved for invited guests. To prevent this, it has become necessary, in large cities, to enclose cards of admission with the wedding invitations. These are bits of white cardboard four and one-fourth by two and one-half inches, engraved as follows:

Please present this card at
Ascension Church
On Wednesday, November the Twenty-fourth.

ANNOUNCEMENT CARDS

Sometimes weddings are celebrated very quietly, without public ceremony or reception. On the day of such weddings announcement cards, similar in their general appearance to wedding invitations, are posted to all relatives

and friends. The bride and groom often enclose with each announcement card their joint calling card, which bears the address of their future residence and occasionally the bride's day at home.

RECEPTION CARDS

If a church wedding is to be followed by a breakfast or reception, invitations to this function are engraved on a medium-sized card (see page 115), and enclosed with the invitations to the church ceremony. Usually only the more intimate friends receive both cards, general acquaintances being asked simply to the marriage. The custom is growing in favor which orders a certain number of the wedding invitations to be engraved at the bottom of the double sheet with the words, "And afterwards at breakfast." These are sent to the friends who are expected to attend the reception.

A home wedding is frequently performed in the presence of only relatives and intimate friends, and the general invitations are for the large reception which follows. In such cases very special friends receive, along with their reception invitations, a small card slipped into the same envelope and bearing the words, "Ceremony at four o'clock."

BRIDESMAIDS AND USHERS

The number of attendants at a wedding

ranges all the way from neither bridesmaid nor usher to a good round dozen of each. The bride enjoys the privilege of selecting her attendants —or of dispensing with them altogether. Usually the maid of honor is her own or the bridegroom's sister, or else her dearest girl friend. The other attendants are chosen from among relatives and friends of the two families. Pages and flower girls are less frequent than formerly; when they appear they are the little folks of the two households.

Pretty little souvenirs of the occasion are always presented by a bride to her bridesmaids —brooches, lockets, bracelets, vinaigrettes, any handsome article of the sort will find favor. Gifts to the bridesmaids should be alike, if possible, and should be worn or borne at the wedding. Some brides make the wedding dress of the attendants a personal gift, but this, of course, is done only by the wealthy. The boutonnière of each usher is also sent to him from the bride. She chooses for these boutonnières her favorite white flower, or the one which predominates in the decorations, and has it delivered at the ushers' homes on the happy, eventful morning. The bride does not personally ask the ushers to serve in that capacity, but it is her privilege to select a number of them from among her own relatives and friends. The bridegroom exercises a like privilege.

GOLD AND SILVER WEDDING INVITATIONS

Invitations to a silver or a golden wedding, or to any such anniversary, are allowed to be elaborate. Pretty and fanciful designs, suggestive of the occasion, may be engraved upon the cards. The lettering may be in silver or gold, the initials of husband and wife may be intertwined on the invitations, while the dates of the wedding and the anniversary that celebrates it should show in the upper and opposite corners. For proper form of words, see page 116.

GIFTS FOR THE BRIDE

Everybody who can do so generally sends a pretty gift to the bride. The custom is not obligatory, and may be left unobserved whenever necessary.

The bride shows cordial appreciation of the kindness of her friends by acknowledging every present sent her with a graceful little note. She must write these notes herself, and she must write them as promptly as possible after the coming of each gift. Set forms of words are never necessary for a hearty expression of thanks, but a brief and cordial line or two will readily occur to those favored with wedding presents.

Bridal presents are displayed or not, at the wedding reception, according to the wishes of the bride. Cards bearing the names of the senders are always removed unless, as is often

the case, the display of gifts is a private one, two or three days before the wedding, for the pleasure of intimate friends. Each card is then laid beside the gift it brought.

REHEARSING FOR THE CEREMONY

In order that nothing may mar the beauty of the wedding scene it is customary for the bride-elect to summon her attendants (by note or verbally) and with them rehearse the grouping at the altar, the procession up and down the church aisle and all the movements in which they will participate when the day of the wedding dawns. The church is opened for this purpose, and a fee for extra work is appropriately given to the sexton. Occasionally the bride's mother invites all the attendants to a dinner or luncheon which either follows or precedes the rehearsal.

WEDDING PREPARATIONS

The floral decorations for a wedding usually engage the attention of all concerned during a considerable period previous to the appointed day. The final choice in such matters rests with the bride and her mother or immediate relatives.

In the country Nature herself is the best florist. From fields and woods and quaint old-fashioned gardens she gives freely of her abounding wealth of bud and bloom and foliage

to make beautiful the scene of the marriage. The village church or the country home finds all appropriate decorations in wild flowers, dogwood blooms, and the delicately-tinted fruit blossoms. If more are needed the garden beds are full of roses, lilies, lilacs, candytuft, with other flowers innumerable.

No awning is used at country weddings, except when the skies are unpropitious. Instead, the entrance to the church or home is often between two lines of pretty village school children, who strew the bride's path with fragrant flowers, and sometimes echo their wish for her happiness through the music of their voices.

In a church wedding in the city all is different. A city florist sends in palms to bank around the chancel, with flowers to wreathe the reading desk, the chancel rail, and choir stalls. Vases of flowers are placed on the altar, and occasionally a rope of white blossoms serves as a substitute for the white ribbon used to mark off the reserved seats.

Whether white ribbon or white flower rope is selected, its purpose is to separate the first few pews to the right and left of the centre aisle from those in the main body of the church. In these roped-off pews the families of the bride and groom take their places, with other relatives and specially favored friends. Because of the misunderstandings and natural little

jealousies arising from such separation among the guests, the white ribbon or white flower barrier has lost its favor with very many brides. It is employed or omitted at weddings according to individual tastes. When it does appear, the ushers are instructed to seat above the white line all guests whose names are written on the "reserved list" furnished to each usher. A later custom is to enclose a card bearing the number of the pew with the wedding invitation of the guest who is to occupy it.

At fashionable church weddings in the city an awning is almost invariably placed at the church door—irrespective of the weather. Beneath it a strip of carpet is stretched, and a man in livery takes his position near the opening to give carriage checks, open carriage doors, and call all conveyances when needed. Of course, if the wedding is a small and simple one the awning and carpet may be dispensed with and all interior arrangements of the church are easily attended to by the sexton. Whether the wedding preparations are simple or elaborate, everything connected with them should be in orderly readiness half an hour before the ceremony. At the beginning of that half hour the church doors are thrown open, the organist is in his place, and the ushers are prepared to seat the arriving guests.

HOME WEDDINGS

A church wedding can be very elegant; a home wedding is nearly always very beautiful. The difference is simply in details. Usually the home ceremony is witnessed only by the relatives and nearest friends; a large reception following half an hour later, at which the general throng of invited guests is welcomed.

The decorations must depend on the size and shape of the room or rooms where the marriage vows are to be spoken. Often a large room on the drawing-room floor is converted into a pretty chapel, an altar is improvised from stands or tables, while a floral arch, a wedding bell, or some other appropriate emblem is usually arranged above the space which the bridal party will occupy. All other rooms on the lower floor are garnished with fresh flowers.

CHURCH AND HOME WEDDINGS

Both church and home weddings are described at length in the chapter just preceding. Both seem to find favor with prospective brides, though church weddings are probably the more frequent.

Punctuality is essential, for the guests and for the bridal party, and no avoidable delays should be allowed. If the wedding is celebrated at church the bride's mother, with such members of the family as have no parts assigned

them in the ceremony, leaves the house before the departure of the bridal party and is shown to the front pew on the left of the centre aisle. The bride's father drives to the church with his daughter. The procession and ceremony have already been described, also the pretty scenes of a simple home wedding.

THE WEDDING DAY

When the day of the wedding has actually dawned each moment is full of happy import. If the vows are to be spoken at church, there must be no lack of punctuality in the assembling of the bridal party. In their own carriages, or in those provided by the bride, the bridesmaids and the maid of honor drive to the bride's home and, without alighting, await her readiness to proceed with them to the church. Her mother leaves the house a little while before the hour appointed for the ceremony, accompanied by the members of her family who have no active part in the wedding procession. Arriving at the church she is conducted by the head usher to the pew nearest the chancel at the left of the centre aisle. The front pews on the right of the aisle are usually reserved for the family of the groom.

The bride's escort to the church is her father. With him she enters her carriage, and, preceded by her bridesmaids and the maid of honor, she

drives away to the place where invited guests and expectant groom are eagerly watching for her coming. When the wedding cortège reaches the church both the outer and inner vestibule doors are closed until everything is in order for the march up the flower-festooned aisle. Then the doors are thrown open and the wedding march sends forth its melody. Walking two and two the ushers lead the way to the altar, while the bridesmaids follow in pairs. The maid of honor walks alone and immediately after her comes the bride, leaning on her father's arm.

The groom awaits her at the foot of the chancel steps. As she draws near he advances to meet her. She removes her hand from her father's arm and places it in the right hand of the groom. Then between two crescent-shaped lines of ushers and bridesmaids they go forward a few paces to stand before the clergyman. The correct position for the maid of honor is at the bride's left side, about a step in the rear. The father may stand behind his daughter or behind the maid of honor. At the words "Who giveth this woman to this man," he walks forward between the bride and groom and lays his daughter's right hand in the hand of the man to whom she is entrusting her future. Bowing slightly to the clergyman he repeats the form "I do," and then walks away

from the chancel to join his wife in the left hand front pew. Just previous to this part of the ceremony the bride places her bouquet in the maid of honor's care; if she wears gloves she removes them and her fair attendant assumes charge of both bouquet and gloves until the ceremony is fully concluded.

THE BRIDE'S BOUQUET

No prettier arrangement of flowers was ever made than in the form of a "shower bouquet" for the bride. The custom came from England, but America has adopted it most willingly. The shower bouquet is defined in its name; it is literally a falling rain of roses; roses most usually, because they best befit the blushing loveliness of the fair, young bride, but other flowers of any favorite kind may be employed with equal propriety. White violets and the smaller, daintier blossoms produce the best effect.

These shower bouquets are almost equally ribbons and roses. The ribbons are cut in varying lengths and fastened together at one common centre. The fragrant buds and blossoms are knotted at intervals all along these ribbon lengths, and so tied on that the blooms of one ribbon overlie the silken spaces of another, making a massed yet loosely-falling abundance of perfumed floral beauty. The

bride's hand is nearly concealed as she carries this bouquet. The trailing ribbons hidden beneath the flowers fall down to the hem of her bridal gown and she walks up to the chancel "a thing of beauty" to the beholders.

Sometimes the shower bouquet is carried across the arm; occasionally it rests across the other hand somewhat as a lady holds her muff. But the most usual way is to hold it lightly in the hand and allow its falling cascade of roses, violets, lilacs, or other flowers to trail adown the bridal attire and gladden all eyes with its loveliness. After the ceremony and at the wedding reception the bride frequently cuts the flower-covered ribbons of her bouquet into bits, which she distributes to her attendants and friends as pretty souvenirs of the happy occasion.

Adelaide Gordon

FUNERALS

WHEN death enters a household the strict observance of certain conventional customs is not only a mark of respect to the dead but also a source of some relief to the living. Sorrow is sacred, it should not be intruded upon, and the rules of etiquette concerning funerals are founded on this fact.

All arrangements for the funeral and all details connected with it should be attended to by some male member of the bereaved family, or by the nearest outside relatives or friends. Everything in the nature of business should be kept as much as possible from those who are mourning their dead. Well-trained servants will see that the shades are drawn at all the front windows and that the jarring clang of the doorbell is muffled into semi-silence. One servant, relieved at intervals, must always be in the hall to attend to the opening of the door. This servant should understand just what to say to callers, just what replies to return to messages, and just what information to give out with regard to the funeral services. A mourning garb is customary: a plain black livery for a man; for a maid, black ribbons on the cap, black gown, white collar, cuffs and apron.

ANNOUNCING THE DEATH

The black-bordered "funeral tickets" which used to be sent from house to house are now no

longer used except in the country and in small villages. A few simple lines in the newspaper columns make the only necessary public announcement of the death and attendant ceremonies. The words, "Funeral private," or "interment private," are frequently added to this announcement. In such instances it is the height of ill-breeding for any persons except intimate friends to attempt to be present while the last sad rites are conducted. The other often printed request, "Kindly omit flowers," must also invariably be respected.

THE PALLBEARERS

At a church funeral all who attend assemble at the church, and only the immediate relatives and the pallbearers accompany the family from the house. The pallbearers are always selected and asked to serve by the remaining head of the family, and an invitation to officiate in that capacity ought never to be declined except for imperative reasons. Usually the invitation is sent only to close friends or business associates of the deceased—never to any relatives. Pallbearers for a young girl might appropriately be six white-robed girl friends of about her own age. Such selections are mere matters of taste and not in any sense obligatory.

THE LADIES OF THE FAMILY

Up to the moment of leaving for the church

no ladies of the bereaved household should be seen outside the doors. All necessary shopping is done by some woman relative or friend, and a dressmaker calls at the house to measure and fit the requisite mourning garments. Black-gowned and black-veiled, the feminine members of the family lean upon the arm of brother or father, husband or son, relative or near and dear friend, and thus pass from the house to follow their dead to the church, the cemetery and the grave.

A CHURCH FUNERAL

The casket is borne by the undertaker's assistants, the pallbearers preceding it, two and two. As the hearse drives off, the pallbearers enter the carriages immediately behind it and the relatives follow in the next carriages.

In the Protestant Episcopal church, the clergyman who is to conduct the funeral services always awaits the mourners in the vestibule and walks slowly up the aisle at the head of the sorrowing procession, reciting the solemn words, "I am the Resurrection and the Life." Frequently, also, a band of surpliced choristers precedes the casket. In many other churches the clergyman stands at the altar until the funeral train has reached it and then begins the service. It is customary for the pallbearers to walk up the aisle in pairs before the coffin and for the relatives to follow directly behind it.

Sometimes the pallbearers prefer to bear the coffin themselves, but usually it is trusted to the undertaker's assistants.

During the services at the church, the near relatives occupy the front pews on the right of the centre aisle while the pallbearers sit in the opposite pews on the left. The procession leaves the church in the same order observed when entering. If prayers are to be offered at the grave, the clergyman's carriage drives there immediately after the hearse.

ON THE WAY TO THE CEMETERY

The old custom of providing a large number of carriages to convey friends and neighbors to the cemetery is seldom observed now in large cities. If the funeral is not a private one, acquaintances of the family usually join the procession to the grave in their own vehicles, or in those which they have secured for the occasion. If more carriages are provided than the ones necessary for the family and near relatives, then, as these drive up to the church door, it is expected that they shall be filled by any persons who desire to attend the concluding services at the grave.

A HOUSE FUNERAL

The arrangements for a funeral at the house are always the simplest possible. Pallbearers are frequently omitted. The casket is placed on

a draped stand at one end of the drawing-room, with flowers upon it and around it. The room may be darkened or not, according to the wishes of the relatives. A carriage should be sent for the clergyman who is to officiate, and a place should be reserved for him in the row of chairs intended for the members of the family. These chairs should, of course, be the nearest ones to the casket.

A servant wearing a mourning livery should be stationed at the halldoor to admit the guests. Someone representing the family should quietly greet each guest at the door of the drawing-room and direct them in comfortable seats. Low music or soft singing may be heard from the adjacent rooms but, preferably, the musicians remain unseen.

Ladies do not remove their wraps, and gentlemen carry their hats in their hands. If the interment is to be private the guests quietly disperse as soon as the mourners have passed out; it is not expected that they should speak to their bereaved friends nor offer expressions of sympathy on this occasion. Their cards should have been left for the family immediately after the announcement of the death, and a call of condolence is socially required within a few days after the funeral.

REMOVING THE SIGNS OF GRIEF

Outward signs of grief should be removed

from the house surroundings while the family are at the funeral. Upon their return they should find open windows with free, glad sunlight streaming through them. The house should be in its usual order and whatever was immediately connected with the funeral must if possible be put out of sight. The crêpe on the door is generally removed as soon as the procession has passed on to the grave. A growing custom of to-day is to omit the gloomy-looking crêpe from the door and substitute loose lengths of white ribbon with sprays of flowers appropriate to the age and sex of the deceased.

THE PERIOD OF SECLUSION

Women in mourning are expected to seclude themselves closely for at least three weeks after their bereavement. They receive no visitors except their most intimate friends during these three weeks. Later, their own inclinations must be their guide in the matter of callers, but etiquette demands that they shall themselves make no visits until six months after the death of a near relative. Small entertainments in the way of concerts, art-views, and occasional matinées may be attended after the first six months, but not until women begin to wear colors again should they ever think of accepting dinner invitations or being present at balls, the opera, or any large reception.

DRESS AT FUNERALS

The correct dress for pallbearers is, of course, black. The frock coat, trousers, and waistcoat should match; the high black silk hat should have a mourning band around it; black shoes, black kid gloves and a black necktie complete the costume. When the chosen pallbearers cannot conveniently provide a full suit of black for the occasion, their own good taste will suggest the quiet toilet which is most appropriate.

Those who attend the funeral should not appear in very gay or bright-colored clothing. This mark of respect is due the sorrowing relatives and friends.

Adelaide Gordon

RECEPTIONS

THE INVITATIONS

WHEN an afternoon or evening reception is held in honor of a young lady's first formal entrance to society, or in honor of a distinguished individual, or to celebrate a wedding or house warming, the invitations are usually issued ten days or two weeks in advance of the date set for the entertainment. For any of the above-mentioned occasions it is customary to issue engraved cards of invitation, the formal wording for which will be found in the chapter on Correspondence, page 101. The cards employed for this purpose are large squares of white bristol board; the engraving is done in script, old English, or block lettering. The cards, in single envelopes, are distributed by post or messenger. When hand-written invitations are sent out the fixed form of words suitable for engraved cards must not be used.

To-day, in fashionable society, the invitations to receptions, both large and small, formal and informal, are frequently issued through no more dignified medium than the hostess' calling card. If Mrs. B., for example, desires to invite fifty friends on a chosen afternoon, to meet in her parlors an author, or artist, or relative whom she wishes to honor, she can then take fifty of her visiting cards and write below her name, "To meet Dr. Edward E. Hale, from four to

POURING TEA
AT FIVE O'CLOCK

There are certain manners, which are learned in good society, of that force, if a person have them, he or she must be considered and is everywhere welcome, though without beauty or wealth or genius.

EMERSON.

seven, Thursday, Jan. 4th." Each card shoud be enclosed in a small visiting card envelope, and stamped and addressed. One such card suffices for a husband and wife, and is addressed to Mr. and Mrs. Charles Brown. To the young daughters of Mr. and Mrs. Brown she would address one card, but to each of their sons a separate card must be sent. This device, of writing a line on a visiting card, is never employed when the reception is given in honor of a débutante, but it is used for almost all informal receptions. When a newly married couple return to their own home, and wish to receive all their friends, formal engraved cards of invitation are issued, and for wedding receptions the card of invitation is a separate and quite formal invitation enclosed with the engraved summons to witness the religious ceremony. The invitation upon a visiting card is now universally employed when an informal afternoon gathering is under consideration. For a somewhat impromptu reception, whereat the number of guests is limited to twenty-five or thirty at most, the cards can be distributed a week, five days, or even thirty-six hours in advance of the chosen day. Notes of invitation, briefly worded and covering but one page and a half of a note sheet, are only used when the reception is small, informal, and very hurriedly gotten up.

When a débutante is being ushered into society by means of a reception, and under the auspices of her parents, one mode of fashionable procedure is to invite the guests in the name of the parents only, on large engraved cards, and then merely enclose the débutante's visiting card in each envelope with the large invitation.

Some eight or ten years ago a hostess issued all her reception invitations in her own name alone. Nowadays it is the more commendable fashion to issue the cards in the name of the husband and wife. The cards are not sent out in the name of the husband and wife when it is the mother and her one or two daughters who are to receive the guests. Then it is the custom to engrave the hostess' name at the top of the card and, below, her two daughters are signified as "the Misses B.," or the older sister is signified as "Miss B.," under her mother's name, and below the second sister appears as "Miss Mary B."

ACKNOWLEDGING RECEPTION INVITATIONS

Unless the hostess of the entertainment adds the request for a reply, by means of the letters R. s. v. p. at the bottom of her cards of invitation, there is no need for the recipient to make any immediate acknowledgment. The usual treatment for a reception invitation is that of accepting by attending the function, and of refusing by sending cards by post or messenger,

as has been fully explained in the chapter on Visiting Cards. When a hostess sends out short cordial notes of invitation a polite note of regrets should be the prompt response if the person invited is unable to attend.

A "TEA," AN "AT HOME," AND A "RECEPTION"

A "Tea," an "At Home," and a "Reception" are all one and the same mode of entertainment signified by different terms. They are all gathered, for the purpose of this chapter, under the title of reception, for at the "Tea" and the "At Home" the hostess thereof receives with more or less formality. There are, of course, various types of receptions: those given to exploit musical programmes; to introduce daughters, friends, or relatives of the hostess; to celebrate weddings; house warmings; to honor the return of a long absent member of a family, and to formally inaugurate a bride and groom as members of the society and community in which they are to establish a home. All of these functions, however, display the same features in the method the hostess pursues in greeting, entertaining, and offering refreshments to her guests.

THE AFTERNOON RECEPTION

Though many brilliantly successful evening receptions are still celebrated, both in fashion-

able and simple society, the afternoon hours witness the more convenient, numerous, and distinctly modish functions of this nature. From three to six, from four to six, and from four to seven are the choicest hours for holding this class of entertainment. When the reception is a large and elaborate affair, let us say in honor of a young lady's début, or of a wedding, and given in one of our great cities, an awning and carpet cover the way, from the edge of the pavement before the house to the very doorstep. In winter the awning, even in the fairest weather, is considered indispensable, for the feminine guests then wear their most showy afternoon gowns, light shoes, etc., and often leave their wraps in their carriages, so that the canvas protection is very necessary. In autumn and spring, as well as winter, a strip of red carpet is invariably rolled down from the house door to the pavement's edge, even if no awning is in use. When an awning has been put up, a man in livery should be stationed at its entrance, to open carriage doors for guests as they arrive and call up the carriages for those who are departing.

Inside the house all the first or drawing-room floor is prepared and given up to the accommodation of the guests. In the hall palms may be placed and musicians stationed behind them, for music is yet a popular and pleasing adjunct

to the gayety of a well-planned "at home." In the hall is always placed a large tray or salver wherein or whereon the guests are expected to drop their cards. The drawing-room is decorated with flowers and palms, as the hostess may desire or afford. Flowers that are very heavily perfumed and greenery that crowds a limited space are to be avoided, and a hostess should also guard against striving after color effects. The pink tea, the blue and white tea, the violet tea, and other such affectations are to-day sedulously ignored, and only the enormously rich and ostentatious hostesses curtain their doorway with smilax, loop their draperies with garlands of roses and fill bowls and vases with almost priceless orchids.

In the drawing-room and library the floor space is cleared in the centre of the room, if a large company is expected. Without giving the rooms a barren look ample space must be afforded and chairs and sofas placed for the most part against the wall. As to the exclusion of light many hostesses are divided in the opinion. For a city reception, held in the winter, it is almost essential to use artificial light from the first and throughout the parlor floor. Whether gas, electricity, or lamps illuminate the rooms, care should be taken to prevent a white and searching glare from lofty chandeliers.

DRESSING-ROOMS

For a large and fashionable winter reception dressing-rooms for both the men and women are necessary conveniences. These rooms are ordinarily prepared as has been already described in the chapter on **Balls, page 437.** The servant on duty at the door signifies, as the guests enter, where the dressing-rooms are located. For a small and informal reception the hostess thereof provides a dressing-room for her feminine guests, leaving the men to deposit their coats and hats on a long hall table or in the nearby library or smoking den.

THE NECESSARY ATTENDANTS

We have already mentioned, in the paragraph on The Afternoon Reception, page 363, that a servant is stationed at the foot of the street steps when an awning is used. When the carpet only is laid over the street steps there may still be a man on duty to serve in opening the carriage doors, etc. This is not an essential helper, however, and for anything less than a very fashionable reception the guests may be left to open the doors of their own vehicles and to look up their own carriages when leaving.

For a formal and most pretentious reception men-servants only are employed in the hallway. One man, in house footman's afternoon livery, opens the front door as guests come up the

IN THE DRESSING ROOM

Harshly falls
The doom upon the ear— she's not genteel!
And pitiless is woman who doth keep
Of 'good society' the golden key!
And gentlemen are bound, as are the stars,
To stoop not after rising.

WILLIS.

steps, and a butler, in full evening livery, stands outside the drawing-room door. As the guests descend from the dressing-rooms he asks their names and announces them to his mistress. In the dressing-room for the women a maid must be in attendance; in the men's dressing-room a maid, or a valet, or a boy in buttons can serve, or, as is often the case, the men are left to deposit their belongings as they please and recover and resume them when and how they choose. In the dining-room, on the occasion of a large reception, a corps of capable men can be had in from the same caterer who supplies the delicacies, and they will see that the guests are carefully served with such refreshments as they desire.

Many charming and brilliant receptions are given without the assistance of men-servants. A few capable maids, in their afternoon dress, can care for all the needs of the guests. One at the door indicates the location of the dressing-rooms, and in that set apart for the ladies another is in waiting. When maids serve, the hostess does not have her guests announced, and in the dining-room two or more smart waitresses, directed by the ladies in charge of the tea, chocolate and punch equipages, can satisfy the wants of all thirsty and hungry folk. In the pantry one or two helpers can admirably fortify the exertions of those in the dining-room.

For a very small and informal reception one maid at the door and one in the dining-room is a full equipment of help.

MUSIC

A small orchestra of stringed instruments, screened by greenery, in a hallway or library, supplies the most effective music for a large and modish reception. Music should only be employed when the reception is an elaborate and very elegant affair and of the utmost formality. The music should begin as the first guest arrives, and continue with very brief pauses until the afternoon has waned. Loud strains and *crescendos* that force the guests to elevate their voices and turn conversation into a furious babel, are to be avoided. Sometimes a hostess employs distinguished concert or operatic artists to play or sing at intervals through her reception. When this luxurious pleasure is provided, the hostess should receive the artist in person, and, if guests are still arriving when the numbers are to be sung, she should have her husband, son, or daughter lead the distinguished musician to the piano and stand beside him or her during each performance. When the song or instrumental number begins the hostess should strive to secure and maintain silence through her rooms, and she should lead the applause.

IN THE DINING-ROOM

Refreshments for a reception are always served from the sideboard and from the large dining table, arranged as a buffet, to the guests who stand or sit about the room. The dining-room is opened from the moment the first guest arrives; it is illuminated and decorated with flowers. The dining table is laid without a cloth but with a plentiful sprinkling of lace scarfs, embroidered doilies, etc. In the centre is placed a big bowl of lovely flowers, or a stately pyramid of showy fruit. Table lamps or many branched candelabra stand above and below the centrepiece, and then, for a large and very formal reception, platters of meat salads, trays of frozen sweets (compotiers), heaped with bonbons, cakes, salted nuts, sandwiches, fancy biscuits, olives, candied fruits, and other dainties should crowd the board. On a side table plates, knives, forks, napkins, etc., should be piled and, from the sideboard, punch and iced wines, if used, would be served. In the pantry coffee, tea, and bouillon should be kept hot, and freezers of iced sweets and buckets of iced champagne held in readiness for use.

When so elaborate a menu as this is prepared the chairs in the dining-room are set flat against the wall, and guests come in and stand or sit to receive whatever they may wish from the capable men-servants in charge. The servants

pass trays loaded with portions of salad and ices, cups of hot drinks, glasses of champagne and punch, and platters of sandwiches and sweetmeats. If the occasion is that of a young lady's début, of a house warming, or of a wedding, champagne is nearly always poured, in order that toasts may be drunk. On other occasions punch usually suffices, and, while the dining-room is as attractively decorated and lighted, the method of serving the food is less formal and more agreeable—we refer now to the reception whereat maid-servants are in charge, and whereat no vast amount of very fashionable ceremony is observed.

When only one or two maids are on duty in the dining-room the hostess prepares a simpler menu. At the head of her table she establishes a tea tray, at the foot an equipage for hot chocolate. At the side of the table, if wines are to appear at all, a big bowl of punch can be set, or this may be placed at a side table. No salads, ices, bouillon, or wines are then served, and on the table are placed trays of dainty sweets, delicate sandwiches, and savories that can be taken up in the fingers. While no covers are set, a few chairs are placed near the table, and on the centre table or on a side table plates, forks, napkins and glasses are piled.

When issuing her invitations the hostess invites one or two intimate feminine friends to

come early and pour tea, and chocolate, and punch for her, and generally overlook the management of the dining-room. When these ladies are appointed the maid-servants minister to their wants: bring hot water, fresh chocolate, ice, lemons, cream, and more tea when required; carry away cups that have been used, and replace them with clean china, silver, and napkins; and the guests are served by these ladies and invited by them to help themselves to the sweets and sandwiches. In any event the hostess must so arrange it that as she receives she suffers no anxiety as to the treatment of her guests in the dining-room, asking them to find their way thither and knowing that they will there be well cared for and cordially received. It is no longer the custom to appoint pretty young girls, who, on fancy trays, and wearing gay aprons, carry tea through the rooms to guests who desire refreshments.

RECEIVING THE GUESTS

When the hostess has set her house in order she should be ready to receive a half hour in advance of the time set in her invitations. If she gives the reception in honor of some friend, relative, or famous individual she must invite that guest of honor to be on hand at least a quarter of an hour before the first arrival can be expected. When ladies are to serve in her

dining-room, at the tea tray and chocolate urn, she should invite them also to arrive very promptly, and remove not only their wraps and gloves but their hats as well. If her guest of honor is a lady she must be invited to put off her hat but not her gloves. Not infrequently a wise hostess invites one or two friends to aid her in receiving, but not to stand at her side. The assistance of these ladies is almost requisite when the hostess has no daughters or sisters, and when the list of those invited is very long. They are chosen not only because of their tact and good temper, but because they are members of the same circle of society as the hostess and, therefore, are apt to know all of her guests. They, in addition to the ladies in the dining-room, are invited to come early, remove their hats, and, as they are in the drawing-room from the first, their duty is to pilot many guests to the dining-room. The hostess instructs them to be on the watch for shy or lonely individuals and to see that strangers are presented to the ladies in the dining-room.

From the moment that the first guest appears the hostess takes her stand very prominently in the drawing-room, and preferably somewhere near the door. Whoever receives with her stands at her left, and whoever is unknown to this person she introduces at once. The hostess offers her hand and a hearty greeting to

every guest. When the arrivals are slow she keeps the latest comer by her side for talk and introductions until interrupted by a new claimant for her greetings. If the guests crowd thick and fast the hostess has only time for a handshake, a few words of welcome and an introduction to the person receiving with her. So long as guests are arriving the hostess has no right to leave her place for food, or drink, or rest. Very conscientious hostesses remain at their posts from the beginning to the very end of the reception, and when it is a large and somewhat formal function this is a duty. At a small and rather informal tea the hostess is entitled to a trip to the dining-room after the major portion of the guests have arrived. Though the hostess is not on the alert to bid farewell to every retiring friend, she feels that she should be so placed that those who wish to bid her adieu can find her without any difficulty, and, with this end in view, she usually remains dutifully somewhere near her drawing-room door.

THE HOST AT A RECEPTION

When a bride and groom receive their friends on their return from their honeymoon, or when a husband and wife celebrate a wedding anniversary or the opening of a new home, the husband then stands beside his wife and formally receives with her. The wife stands nearest the

door by which the guests enter, the husband takes his place beside her and remains beside her until the majority of the guests have arrived. After this he is privileged to escort ladies of importance to the dining-room and cater to their wants. On all other occasions, save those specified above, the husband and host prefers to let his wife receive with her daughters, or one or two feminine friends, while he contributes his assistance by moving about the drawing-room and dining-room, on introductions and refreshments bent. His duty is to take prominent dowagers in to the buffet, to greet and converse with and introduce as many guests as possible, and, if the entertainment is given in honor of some distinguished lady, he escorts her, on his arm and toward the end of the afternoon, to the dining-room and satisfies her need for food. This lady he conducts to her carriage when she prepares to leave. Such would be the duties and their discharge when the host of the occasion is the son of the house.

THE HOSTESS' DAUGHTERS

A lady and her daughters not infrequently inaugurate their commencement of a social season by giving a large reception to all their friends, or toward the end of the season a formal reception is given in order to discharge many minor social debts of the same nature.

The young ladies, if they are no longer débutantes, receive with their mother at least for the first hour, and the elder sister or the married sister stands nearest the hostess. After the first hour, if more than one daughter assists in receiving, the younger members of the group give the most effective assistance by moving about the drawing and dining-room and conversing with and introducing such guests as seem in need of attention.

A DÉBUTANTE'S TEA

A young lady makes her first formal appearance in society nowadays by means of a special reception, which in every respect is planned and carried out on the most brilliant and ceremonious scale. The young lady receives with her mother, and if she has older sisters they do not detract from her lustre or importance by standing beside her. The mother formally presents to her daughter all those guests to whom she is not known, and the older sisters pour tea in the dining-room or assist in entertaining and introducing in the drawing-room. If the débutante is motherless or an orphan she can yet make her début by asking an older and married sister, an aunt, or a friend who is a matron to receive with and introduce her. Sometimes a motherless débutante receives with her father. A débutante who has only younger sisters, who

consequently are not entitled to appear in society, or one who has no sisters, may follow the very commendable plan of requesting two or three girl friends to receive with her. If the girl friends have already been formally presented at their own "coming out teas," they then serve by pouring tea or by appearing in the drawing-room in delicate gowns, hatless, and prepared to assist in entertaining. Occasionally, however, the three or more young ladies assist their friend in making her first bow to society by standing in a pretty group a little to her left, and receiving introductions to all who enter. Should a rich and generous débutante ask her youthful friends to assist her, she is privileged to supply them with bouquets, to send carriages for them, and to entertain them at dinner when the reception is over. The débutante herself carries a big bouquet and gives her right hand in cordial greeting to all the guests. If she is the recipient of more flowers and bouquets than she can carry she can use the superfluous posies in decorating the drawing-room, leaving the cards of the donors attached.

AN EVENING RECEPTION

An evening reception should begin at half-past eight or nine and last until eleven o'clock or until midnight. When the reception is given in honor of a débutante dancing follows after

eleven, and while the débutante may leave her post by the door to fulfill her dancing duties she should come back to her mother's side after every measure. When the evening reception is held as a house warming, or in honor of a friend of the hostess, the rules to be followed in its preparation and conduct are in every essential and detail the same as for an afternoon function of a similar nature.

GUESTS AT A RECEPTION

For an afternoon reception that is large and ceremonious, guests do not as a rule remain less than fifteen minutes or longer than three-quarters of an hour, and, while it is not an evidence of good taste to arrive at the very end of the afternoon, it is considered somewhat awkward and inconvenient to put in an appearance with the promptitude expected on the occasion of a dinner party. Business men and ladies who have been delayed by a press of engagements can, with a word of excuse to the hostess, drop in as late as a quarter before seven; or, when the afternoon is crowded with engagements, it is perfectly polite to arrive a quarter of an hour after the first hour given on the card of invitation. Between five and six, or half-past four and six, the reception rooms are usually filled, and every guest must greet the hostess first and with cordial warmth.

On arriving at the door the guest is directed, by the servant on duty, to a dressing-room. If it is the purpose of a feminine guest to remain but a few moments she need not put off her wraps before entering the drawing-room. Any wraps, save a mackintosh or ulster, can be worn by a woman into the drawing-room; but if the rooms are warm and the guest purposes to remain at least a half hour it is more comfortable to leave a heavy coat or furs in the dressing-room. Veils, gloves, and hats are not put off at an afternoon reception. A man must not wear his overcoat into a lady's drawing-room, nor carry his topcoat in across his arm. Some men prefer to go into the drawing-room carrying the hat, stick and right glove in the left hand. All these belongings may, however, be left behind with the coat. Before entering the drawing-room it is customary to hand one's card or cards to the servant who extends a tray to receive them. If no servant offers to do this the cards are put into the card receiver on the hall table or laid on that table. A woman puts down as many of her own cards as there are ladies receiving, and also as many of her husband's cards, with an extra card for the husband of the hostess. She does this when her husband does not attend the reception with her. If the sister or mother of a woman guest has been unable to attend the reception their cards

may be left by any feminine member of the family; one of the absent one's cards for the hostess and one for each lady receiving by the door with her. A bachelor guest puts into the hall tray a card for each one of the ladies of the house and one for the host. A married man leaves cards to the same number when he personally attends the reception.

If a butler is on hand to announce the guests they give him their names, and, as he announces, they enter to greet the hostess. If there is no butler on duty no formalities save proper precedence in entering, need be observed. A matron precedes her daughters, and a man follows his feminine companion.

When the hostess has warmly greeted a guest, he or she must not stop for conversation if new arrivals are pressing forward to claim observation. Presented to the débutante or friend who assists the hostess in receiving, the guest shakes hands, or merely bows if the hostess' companion bows only. Passing in to the drawing-room, guests are left to consult their own pleasure as to their future movements. It is perfectly proper to remain talking with friends and then pass into the dining-room. There refreshments, offered by the servants or the ladies in charge, can be accepted or refused, and, after a few moments, a retreat can be beaten without interrupting the hostess in her duties. On the other

hand no visit need be made to the dining-room, and if the guest is accosted by a lady in house dress, who is without her hat, and if she offers the hospitalities of the refreshment table her suggestion may be accepted and her introductions gratefully received.

It is, as has been already mentioned, unnecessary to take leave of the hostess when retiring if her attention is quite engrossed and the doorway crowded by incoming guests. Under such circumstances the guest should quietly slip out, regain his or her wraps and depart. Toward the end of the afternoon, when the tide of guests is ebbing, and the hostess is somewhat at leisure, a cordial word and farewells may be offered her by those who have lingered long and whose departure is conspicuous in the gradually emptying rooms. At an evening reception the guests always lay aside their wraps before entering the drawing-room; otherwise the etiquette is in every particular the same as that followed at a large afternoon "At Home."

DRESS FOR RECEPTIONS

For an afternoon reception the hostess wears a handsome and showy gown, fitted high in the neck, and quite long in the sleeves, or with the sleeves cut only to the elbow. The skirt is usually trained, the hair is dressed high and elaborately, with a ribbon bow and handsome

combs, though neither a coronet nor a tiara is ever worn. Jewels appear advantageously with reception dress, but ornaments that are as numerous and showy as those used at a dinner party, opera or ball are sadly out of taste. A single fine string of pearls, a beautiful brooch, and a few bracelets are adequate and ample for the offsetting of the most splendid reception dress. In the winter the heavier and richer materials are in the best taste, and in summer a light taffeta silk, a lace trimmed foulard, or a lawn with pretty frills and a transparent yoke and collar are suitable for a hostess. Hostesses seem to have agreed to wear gloves, and those white gloves, throughout their receptions.

Ladies who receive with a hostess observe the same rules of dress, and young daughters or young ladies usually wear gowns of a light color or even of white. Their costumes, however, are trimmed and filled high in the neck, their jeweled ornaments should be as few as possible, and their gloves worn throughout the afternoon. A débutante always wears white and her gown may be crêpe-de-chine, chiffon, mull or white Swiss muslin. Rich laces and jewels are tasteless adjuncts to a young girl's début gown, which must be high in the throat and without an exaggerated train. A débutante usually carries a bouquet of flowers, or if she has many very beautiful bouquets and they are all too

large to be carried comfortably, she can have them heaped on a table beside her. The women guests at an afternoon reception wear their best high-necked and long-sleeved or elbow-sleeved gowns. Women who can afford the luxury of carriage transportation may wear, in winter, white or pale tinted silk and cloth and velvet gowns. Or, in winter, a black cloth suit, with a gay hat or bonnet, white gloves, and fine shoes make a suitable reception costume. Women guests who wear velvet, satin, or silk gowns are privileged to exploit handsome jewels: brooches, single strings of pearls, etc., but not such ornaments as are worn with full evening dress. In the summer a pretty foulard, a white lawn, or an organdie are suitable reception toilets if high in the neck, long in the sleeve, and worn with hats, veils, and light gloves.

For an evening reception the hostess wears full evening dress, which is clearly described in the chapters on Dinners and Balls, page 386 and page 429. For evening receptions the women guests also wear full evening dress, as has been set forth in the above-mentioned chapters, and a débutante, for an evening reception, dresses as directed in the chapter on Balls, page 429.

The correct dress for a man who attends an afternoon reception in winter consists of a black frock coat, with trousers to match, or of a gray

mixture. A waistcoat of white, gray, or tan vesting; white linen; patent leather shoes; a broad folded gray, black and white, or softly colored necktie; gray or light gloves of undressed kid, and a black silk hat make up the sum of the modish afternoon costume. This, as we say above, is the "correct" dress, but many a busy American man, eager to do his full social duty, is unable to take the time from his office to make a special afternoon toilet, and is therefore welcome in his business suit, if he comes in late and his appearance is one of immaculate freshness.

For an evening reception the correct and only permissible dress for the masculine guests is that described in the paragraphs on dress in the chapters on Dinners and Balls, page 387 and page 429.

Margaret Watts Livingston

DINNERS

INVITATIONS

FOR large and very ceremonious dinners, given at the height of the social season, it is necessary to issue the invitations three weeks, a fortnight, or ten days in advance. For the ordinary formal dinner party the invitations should be issued a week or at least five days in advance. The hostess is privileged to issue her invitations in the form of engraved cards; or she may write by hand the accepted form for dinner invitations; or she may bid her friends to dine by means of simple notes. The formulas for all these modes of invitation are given in the chapter on **Correspondence**, p. 106.

A hostess is at liberty to send out her invitations by post or messenger. An invitation is addressed to both husband and wife when a married couple is asked to dinner. It is not polite to address a single invitation to a married couple and their daughter, son, or guest. One invitation serves for two persons only when they are a married couple or young and unmarried sisters; otherwise separate invitations must be sent to every person invited. The meaning and usefulness of the letters R.s.v.p. on dinner invitations is discussed in the chapter on Correspondence, page 118.

If, at the last moment, a guest cancels his or her dinner invitation, the hostess should not

A WELL-LAID DINNER TABLE

Above all things raillery decline;
Nature but few does for that task design.
'Tis in the ablest hands a dangerous tool,
But never fails to wound the meddling fool;
For all must grant it needs no common art
To keep men patient when we make them smart.
No wit alone, nor humor's self, will do,
Without good-nature and much prudence, too,
To judge aright—of persons, place; and time;
For taste decrees what's low, and what's sublime;
And what might charm to-day, or o'er a glass,
Perhaps at court, or next day, would not pass.
Would you both please and be instructed too,
Watch well the rage of shining, to subdue;
Hear every man upon his favorite theme,
And ever be more knowing than you seem;
The lowest genius will afford some light,
Or give a hint that had escaped your sight.

STILLINGFLEET.

attempt to fill the vacancy at her table by sending out more formal invitations, or by asking some slight acquaintance to stop the gap at her board. Left thus in the lurch, a few days or hours before the feast, the hostess must ask some relative in to take the vacant chair, if she has no friend on whom she can rely to do her this great favor. The friend's assistance she should solicit by a note of frank explanation, models for which can be found in the chapter on Correspondence, page 84. Only to an impromptu dinner can guests be invited by telephone, telegraph message, or verbal request.

A dinner invitation should be answered immediately, that is to say within the hour, or, at the latest, within the day in which it is received. It should be answered in the first or third person, informally or formally, in accordance with the terms in which the offer of hospitality was presented. The full forms for answering such invitations will be found in the chapter on Correspondence, page 84. The reply to a dinner invitation is addressed to the wife when the invitation is issued in the name of a married couple. It is proper to answer a dinner invitation by telephone or telegram only when the dinner is quite impromptu, or when the invitation was offered through either of these mediums. A dinner invitation must never be accepted conditionally.

TO POSTPONE OR CANCEL A DINNER INVITATION

It is always within the hostess' power to do this, provided she gives her guests warning in good time. When a sudden accident or illness interferes with her plans, at the eleventh hour, the telephone or telegraph can be resorted to, or messengers can be dispatched bearing notes of explanation or formal notices of postponement, form for which will be found in the chapter on Correspondence, page 112.

BREAKING A DINNER ENGAGEMENT

If a dinner invitation has been accepted and an illness, a bereavement, or accident occurs to prevent fulfilment of the engagement, the hostess must be immediately advised of the difficulty by a note of full explanation.

DINNER DRESS FOR WOMEN

The hostess of a formal dinner party, given under her own roof, wears a trained and décolleté evening gown. Her hair must be elaborately dressed; she can wear gloves or not, as she pleases. Full evening dress is worn by many women not only when they entertain from two to a dozen guests at their table, but when dining alone with their families. This rule, however, is apt to be observed exclusively among fashionable members of formal and wealthy society. When entertaining three or four

friends at table the average hostess wears a less elaborate gown, less stately coiffure, and fewer jewels than when extending her hospitality to ten or more acquaintances, though the gown may still be *en traine* and décolleté. For a simple, summer dinner party the hostess should not wear so elegant a gown as for dinners given in the winter. For a simple dinner, whereat a few friends are entertained, the hostess is privileged to wear a high-necked and long-sleeved gown of handsome black material, light muslin or silk. For a restaurant or hotel dinner, given in a public room, the hostess of the occasion does not wear a décolleté dress, but such an ornamental costume as has been just described for a quiet home dinner. She wears her hat and gloves to the table, quite like her feminine guests, unless she is in residence in the hotel. Feminine dinner guests follow the rules outlined above for the hostess. It is the custom for guests in décolleté evening dress, and those that dine at restaurants, to wear their gloves to the table. Women guests, at a restaurant or hotel dinner, wear their hats to the table, unless they, like their hostess, are stopping in the hotel.

The host of a dinner party wears full evening dress, that is to say his coat and trousers are black and the coat is cut with a swallow tail. The waistcoat may be of the same material as

the coat and trousers, or of white linen or piqué, fastened with white pearl buttons and cut low, to display a faultless white linen shirt front that is decorated with two or three small pearl studs. With the white collar, of shape that is the most popular, or the most becoming to the wearer, a white lawn necktie, fastening in a bow, is worn; the cuffs should be held by linked buttons and the shoes of patent leather may be either in shape Oxford ties or pumps. When the tailless evening coat is worn a black tie is invariably used, but this coat does not properly appear when the dinner partakes in any degree of formality. When the host dines at home, at a hotel, or in a restaurant with his family and a few intimate friends the tailless coat appears in good taste, otherwise its use is undignified. The masculine guest observes the same rules for dress that have been laid down for the host. Men do not wear their gloves to the dinner table nor into the drawing-room; they leave their gloves with their hats and coats in the hall or dressing-room.

THE DINNER HOUR

The formal and fashionable dinner party begins at half past seven or eight o'clock. The dinner hour is announced as six or half past six only when the company are to adjourn to the theatre, opera or a concert afterward. The

dinner that is not either very elaborate or ceremonious should begin at seven o'clock. An unpretentious dinner should last no longer than one hour. A large and elaborate dinner may require one hour and a half for its serving. For a simple, early dinner the hostess should so prepare her list of courses and the process of their service that the guests need not be required to spend more than three-quarters of an hour at the table. The host and hostess should be ready at least fifteen minutes in advance of the hour set in their invitations, to receive the promptest guest. If, as the clock strikes the hour, it is found that all the guests have not arrived, the hostess delays the adjournment to the dining-room at most fifteen minutes. At the expiration of this time she should not, in justice to her cook, to herself, and to those already assembled, wait any longer. Guests should regard prompt arrival at any dinner, from the most ceremonious and fashionable banquet to a seat at some simple family board, as a most serious duty. It is courteous to arrive five minutes before, or exactly on, the stroke of the hour. The guest who arrives ten or fifteen minutes late should offer the hostess a quiet explanation or apology on entering the drawing-room.

SELECTING THE DINNER COMPANY

It is a serious mistake for a hostess to allow

her social ambition or hospitable instincts to overcrowd the seating capacity of her dining-room and table. The properly chosen dinner company includes an equal number of men and women. If a day before the feast one of the guests, for adequate reason, withdraws his or her promise to appear, the hostess should zealously undertake to fill the chair thus left vacant by asking some good friend or relative to come to her assistance. A vacant chair at a dinner party is a melancholy spectacle.

It is important for a hostess to consider the gathering of agreeable, and above all, of congenial human elements about her board. It is a sad mistake, for example, to invite a Frenchman to dine and meet a half dozen Americans who cannot speak his language, if the Frenchman knows none but his mother tongue. On the other hand a venerable and intellectual gentleman, or lady, will not regard as complimentary an invitation to a dinner made up of débutantes and their young men friends. A prejudiced and an argumentative person must not be asked to sit beside another of the same temperament; nor should a lively young woman be asked to afford conversation and amusement for a hopelessly dull masculine partner.

MUSIC AT DINNERS

This luxurious accompaniment to a large and

ceremonious dinner party is provided only by the hostess at whose command there is the wealth, taste, and house space that will enable her to supply the best. At one period in fashionable society, music discoursed by concealed stringed bands, was counted an almost essential aid to the pleasure of the meal. Even now, where, in a spacious house, the four or five musicians can be placed behind palms, in a room or hall adjoining the dining-room, the effect is very pleasing. Many persons, however, prefer to eat their dinner in peace and listen to a fine vocal and instrumental programme afterward. Music discoursed during a meal should be subdued in tone; whatever interferes with conversation is wearisome to voice and ears.

THE GUESTS' WRAPS

For a formal dinner, at which the feminine guests will present themselves in full evening toilet, it is necessary to arrange a dressing-room for their convenience. The hostess' own bedroom, set in exquisite order and presided over by a maid-servant, affords the proper and quite conventional accommodation. This room should be, above all things, clearly illuminated, and an abundance of pins, hairpins, a comb, brush, and a complete "housewife" set forth on the dressing table. For a large dinner party it is customary to provide the masculine guests also

with a dressing-room, if the hostess' house is equal in extent to this demand. Men do not, as a rule, require a special tiring-room, and for the ordinary dinner party, the masculine guests are quite satisfied to put off their wraps and hats in the hallway, or in the library, as may be most convenient.

LIGHT AND HEAT IN THE DINING-ROOM

It is a sad mistake to fill a dining-room with the trying glare from an electric or gas chandelier. Too sharp and inharmonious lights destroy the color scheme of the table, flowers and the gowns of the feminine guests, weigh on the eyelids and weary many sensitive persons. The dinner table is best illuminated by an abundance of shaded candles or shaded lamps, placed on the board itself. Beyond the area occupied by the table the dining-room should not be sharply lighted. Side gas brackets, their jets but half turned, or one or two shaded lamps, on tables next the wall, provide all the glow required for clearly yet softly illuminating the remainder of the room. Four candles in single sticks, or four small table lamps, will adequately light a board set for six persons. Two candelabra, holding three or four candles each, will charmingly illuminate a table set for eight or ten persons. It is only a proper precaution to light up the table at least five minutes before

inviting the guests to enter. The candle wicks should be set aflame, allowed to burn, and if then snuffed, they will emit, during the meal, a clear, steady glow. Lamps, after lighting and burning a while, should have their bowls well wiped, to prevent any odor of hot kerosene. Under every candle shade, mica protectors must be fixed, and at the base of each candle, crystal *bobèches* should be provided, as protection against conflagrations and dripping grease. A dining-room ought to be well aired before the guests enter and all kitchen odors barred out.

LAYING A DINNER TABLE

Never crowd the guests about a board. Six inches of space, at the least, must be allowed between the seats of the chairs. This gives every diner abundant elbow room and also affords ample space between the shoulders for the servants to offer the dishes, without danger to heads or the contents of the platters. Exquisite neatness and mathematical precision, in the arrangement of the equipment, are the only hard and fast rules to be laid down with regard to the furnishing of the table. The most admirable and inviting tables are to-day arranged with less florid and abundant decoration than formerly. A dinner table is not the proper place for the display of elegant but superfluous spoons, colored napery, glittering cut glass that

serves no purpose, and expensive souvenirs. The table itself may be square, round, or a long oval; upon this it is necessary to spread first a layer of felt or a covering of double-faced, white canton flannel. On the "silencer," as the felt or flannel is called, is then laid the cloth, and none but a pure white damask cloth should be used. An ample and well-laundered cloth is a matter of prime importance; it should be ironed almost without starch and in as few creases as possible. When spread, its long central crease should divide the area of the board exactly in half, and it ought to be wide enough to hang in fine folds to within twelve or eighteen inches of the floor. A white lace, or white embroidered centrepiece is preferred to the squares or circular pieces ornamented with colored embroidery. The colored centrepieces are now more appropriately reserved for the decoration of breakfast and luncheon tables.

The flat mirror disk, at one time a most fashionable ornament for a dinner table, has lost its popularity, and hostesses show great good taste by placing the central floral ornament in the middle of the lace scarf or circle. Sometimes a brilliant effect is secured by using a handsome silver platter as the central base for a silver loving cup, or for a silver vase filled with flowers. The flowers for table decoration can all be placed in one large bowl, vase, platter, or

basket, of crystal, silver, or porcelain. The flowers themselves can be just what the hostess prefers or can afford, or whatever the season provides. A silver or porcelain jardinière filled with growing ferns; a superb loving cup holding gorgeous roses; a pewter bowl of field daisies; or four slender crystal vases of graceful carnations are some of the floral decorations that are popular and conventional. Unless the table is of great area, and the dinner one of special occasion and quite elaborate, it is not tasteful to build up a lofty and pretentious floral ornament that occupies a great deal of space: neither is it altogether satisfactory to mingle flowers of several kinds and colors.

The most exacting and fashionable hostesses no longer attempt to carry out any fixed color scheme in the garnishment of their dinner tables. At most, the flowers and candle shades either match or harmonize. If four tall vases hold the dinner flowers, these are placed in a close square in the table's centre, and, whether a single vessel or group of them contain the flowers, the lamps, or candlesticks, or candelabra are then adjusted at exactly equal distances from the artistic but precisely placed floral piece. Four candlesticks or lamps would occupy the extreme four corners of a lace or linen centrepiece of moderate dimensions; candelabra would stand at equal distances above and below the

flowers. The decanters of wine, the pepper and salt boxes, and the dishes of bonbons, olives, dried fruits, and salted nuts are then put in place. The small dishes of sweets and relishes are usually placed exactly between the four candlesticks, or at the four sides of the square of decoration, while the decanters are located somewhat nearer the corners of the table, balanced by the salts and pepper boxes.

For a dinner that is not wholly ceremonious, crystal dishes of radishes, pickles, and celery share the honors with the salted nuts and sweetmeats: for a thoroughly ceremonious dinner party these and the olives do not occupy table space, they are passed at the proper intervals and offered by the servants. Butter has no place on the occasion of a formal dinner. It is to be assumed that all the food requiring butter has been adequately seasoned and flavored, that the bread is eaten dry with the soup, and thus bread and butter plates and the service of butter are quite superfluous. Mustard, horse radish, and vinegar must never appear as part of the table appointments; they also are offered when needed, with the courses that require their seasonable assistance. Carafes of water, corsage bouquets, elaborate favors, and any showy or ornate designs in the useful name cards are relics of other days and other fashions, and only survive on ill-appointed boards.

LAYING THE COVERS

A cover is the entire equipment of plate, knives, forks, glasses, spoons, etc., supplied each individual at the modern table. A cover is elaborate or simple in accordance with the scope of the meal, and the rest of the table decoration. The covers are set with great care and precision and are, as a rule, arranged after the central ornament, candles, and small dishes of fruit have been located. Each cover has as its basis a large flat dinner plate on which the fresh, white, and large dinner napkin is laid, the monogram side uppermost. It is a mistake to crimp and fold table napkins in fanciful shapes. Such frivolities are indulged in by the restaurant waiter. One corner of the napkin may be turned under and the dinner roll or square of loaf bread thrust between the folds.

To the left of the plate lie the forks, from three to five of them; to the right lie the knives, the soup spoon and sometimes the oyster fork, though its location is properly on the side of the forks. The prongs of the forks turn up, the edges of the knives turn toward the plate, the bowl of the soup spoon turns up. It is not often that a hostess can supply, from her silver chest, five forks and three knives for every cover, and it is quite conventional to lay only three forks and two knives at the beginning of the meal; the forks are washed and supplied with every

change of plate. The forks and knives are laid in the order of their size, that is to say the longest and largest nearest the plate. A fish fork, a small silver fork for the entrée, and a large one for the roast, are the three with which the guest is first called upon to cope. Two medium sized silver-bladed knives and one large steel-bladed knife carry the guest through to the roast. Glasses for water and wine are placed to the right of each cover and above the knives, the foot of the tallest glass usually just touching the tip of the blade of the longest knife. If still and sparkling waters are to be poured, a goblet is supplied for the still water and a tumbler for the other. If one water only is to be offered, then either the goblets or tumblers will serve. In case a white wine is to be offered, as well as sherry, claret, and champagne, four wine glasses, each of different shape, must be set at every cover and grouped quite close to the water glasses; the sherry and white wine glass always standing nearest to hand. If it is the intention of the host to offer his masculine guests brandy and soda, the tall thin tumblers for this drink are not placed on the table until needed. Liqueur glasses do not form a part of the dinner covers. Now and then tiny silver dishes are seen at every dinner cover; these are placed to the right of the plate and near the glasses. They are filled with salted almonds. Individual

butter plates do not appear on the well-set table.

The last touch given a dinner cover is the name card. The hostess writes the name of the person for whom the seat is intended on a small square of gilt-edged cardboard, or on a square of watercolor paper bearing a small and dainty painted device in one corner. The name cards are placed on top of the napkins of each cover. If menu cards are employed, and there is no reason why they should not be used, one card serves for two guests, and it is as a rule placed in a very light gilded or silvered wire easel frame between the two covers of those couples that go into table arm in arm. The menu cards may be prettily decorated with watercolor designs or they may, with equal good taste, be simple squares of gilt-edged cardboard on which the list of courses and the names of the dishes are plainly written in the hostess' own handwriting. The date of the dinner is always given at the tops of the menu cards.

THE MENU

The menu, or the bill of fare, is after all the most important factor in the success or failure of a dinner party. The hostess must beware of the long list of dishes, in the discussion of which her guests may become weary of the sight and sound of food. She must not select a menu

that is too difficult for her cook, or too complicated for her waiting maid; she must provide enough, and moreover, she must make assurance doubly sure that her cook is capable of the very best results with every dish.

Dinners nowadays are served in courses ranging in number from three to as many as eighteen. The three course dinner would be divided thus: soup, roast, dessert. A four course dinner requires soup, fish, roast, and dessert. Six courses includes an entrée and a salad between the roast and dessert. For all these dinners the vegetables are served with the roast and a list of eight courses is adequate when entertaining most ceremoniously, a ten course dinner reaches a standard of great formality and elaboration, and the arrangement of the bill of fare usually follows this form: the first course for a dinner given in the winter consists of oysters on the half shell; the second course is soup; the third is fish; the fourth, sweetbreads or mushrooms; the fifth, a roast with vegetables; the sixth, a frozen punch; the seventh, game or fowl with salad; the eighth, artichokes or asparagus; the ninth, a frozen dessert; the tenth, fruits and sweets. To properly prepare such a dinner the best talent and resources of the average home kitchen are taxed to their fullest extent. The housekeeper that is wealthy and most experienced in the art of dinner giving rarely attempts,

save on the most unusual occasions, more than ten courses, and ordinarily the most graceful and satisfactory dinners consist of but eight changes; that is to say the frozen punch and the entrée between the salad and dessert are left out. Very often the first course of a charming dinner consists of early strawberries eaten from their stems, or of grapefruit, or of relishes, caviar sandwiches, celery, olives, and salted nuts. Any one of these delicacies can properly take the place of unseasonable or unprocurable clams or oysters. The proper finale for every dinner is coffee and an accompaniment of liqueurs, though these last are not counted as a course.

DINNER WINES

At dinners and at any other form of social entertainment wines may be served or omitted altogether, according to the tastes, the means, or the principles of the hosts. Hospitality may be as cordially expressed where only harmless Apollinaris water accompanies the several courses as where a half dozen glasses stand in array at each cover, waiting to be filled, each in turn, with its appropriate wine. Even at tables where wines are considered necessary adjuncts to the meal, more than two kinds are seldom served except at very elaborate dinners. One wine is quite enough for the usual dinner party, while three fill the limit of generous hos-

pitality, unless there are more than twelve courses.

When but one wine is offered that should be sherry or claret. For a two-wine dinner, sherry and claret, or claret and champagne, or sherry and a white wine are some of the proper combinations. For a stately dinner of fourteen covers, five and six wines sometimes savor and wash down the rich and numerous courses, but only for the large and lengthy banquet is such liberality necessary. For a dinner of eight covers and ten courses, three or four wines contribute to the appetite and digestion. When several wines are offered they must be poured in proper order: white wine with the oysters, and, when soup appears, the sherry glasses must be filled. Champagne is first drunk with fish, and the red wine does not appear until the game and salad arrive. Port is sometimes offered with the roast and a rich Tokay comes on with cheese.

If one wine only is poured, then the glasses are filled with the first course and replenished throughout the meal; when champagne is poured with one other wine it should not be offered until fish has made its appearance. The liqueurs are never drunk until dinner is over and the coffee is due. Sherry and claret are usually decanted for dinner service into their respective cut crystal bottles that form part of

the table's furniture. Both of these wines should be served at a normal temperature, that is to say a little above sixty degrees. White wine is best poured direct from the bottle to the glasses; its temperature should be about sixty degrees or a little lower.

Champagne is also poured from its bottle and in this country it is served at a temperature a little above freezing. Champagne bottles should be packed to their necks in broken ice for half an hour before dinner. When needed, a bottle is lifted out, partially wiped, rolled in a fringed white napkin, uncorked, and the liquid poured foaming into the glasses. Liqueurs are usually decanted into crystal jugs and served at about the temperature of the room in which they are poured. As a rule, two or three sorts of liqueurs are offered and only green mint is served in glasses filled with shaved ice. Liqueurs are served at the end of a meal and usually to the ladies after they have retired to the drawing-room.

SERVING A DINNER A LA RUSSE

Nowadays all ceremonious and fashionable dinners are served in the Russian fashion, which not only implies that it proceeds in carefully separated courses, but that no dish is carved by the host, helped by the hostess, or even placed upon the table in the old fashion that we inherited from our English ancestors. For a din-

ner of this nature the servants carve and pass every dish. At a very orderly and very formal dinner the guests do not pretend to pass to each other the wines, condiments, or small dishes of sweets that are placed within reach. Portions of shellfish on ice, of soup, or of the fanciful relish that may begin such a meal are helped out by the servant in the pantry and placed before each guest. At the sideboard the roast and game are fully carved, and then the big platter containing the meat is passed from guest to guest, each taking a helping onto the fresh warm plate laid at his or her cover. The vegetables, salad, dessert, etc., are all passed by the servant and then the dishes disappear.

Toward the end of the meal a servant takes up the dishes of sweets from the table and offers their contents to the guests. These little dishes, however, are finally returned to the table and when the fresh fruit has been passed it is sometimes set before the host or hostess that the guests may enjoy the colorful beauty of its contents. The wines are all poured by the servants. The host and hostess, thus relieved of all care, may be expected to give themselves up to amusing and being amused by those who are enjoying their hospitality.

The service of a dinner of eight to ten courses should occupy about ninety minutes. Servants should proceed expeditiously but without

troublesome and dangerous haste. On the sideboard and side table it is important to have placed beforehand, and in readiness, all the fresh plates, knives, forks, spoons, and the finger bowls that will be needed in the progress of the meal. When the guests seat themselves and remove the napkins and bread from their plates, the servant or servants should at once set on these plates the deeper ones containing beds of crushed ice, on which the raw shellfish lie accompanied by quarters of lemons. When these shellfish form the initial course the guests are offered, from the servant's tray, horse radish, red and black pepper, and salt. When a course of relishes begins a dinner, the plate that each guest on sitting down finds before him, is the one to be used for this course. If fruit begins the dinner then a second plate, containing the strawberries or grape fruit, is set upon the first. At the conclusion of the first course both plates are carried away and the plates of soup are set upon the cloth. After the soup, guests receive fresh plates for every change of course, and help themselves to the dishes that are offered always at the left hand.

It is a matter of prime importance to have thoroughly warmed plates distributed for every hot course and cold plates supplied for the cheese, salad, fruit, cold dessert, and relishes. A too hot plate is, however, a serious blunder, for

a hostess must guard her guests against unpleasant shocks. When the guests have used all the knives and forks supplied at their places, fresh utensils must be distributed with the plates. The servant, who goes about the board to do this, must not lay a knife and fork down together, but place the forks to the left of each cover, the knives to the right, either before or after the clean plate is given. It is hardly safe or comfortable to permit a servant to put the clean knife and fork in the fresh plate and thus lay them all down with an unavoidable jangle or with the possibility of having both slide to the floor.

We have said that the dishes are always presented at the left hand of the guest; let us add here that it is customary to begin serving the first course, after the soup, to the lady who sits at the right hand of the host. It would be awkward to begin every dish from this lady, so after the first course the plan is followed of starting the second course from the next feminine guest beyond the lady who occupies the seat of honor, and then taking all the ladies in turn. When the dinner is very large, and two servants serve simultaneously at opposite sides of the table, they begin the courses each time at different ends, that is, one works down while the other works up, and they reverse this order with every dish. Some hostesses have made it

their own rule to have every dish offered first at the head of the table, in order that she may see and taste of it first and make sure that, in appearance and composition, it is quite correct.

SERVING A SIMPLE DINNER

In spite of the ever-increasing dignity and formality of our modern American society there are still many hostesses who, from preference or because of the limited capacities of their cooks and waitresses, serve graceful and charming dinners in what is called the English fashion. This is distinct from the dinner *à la Russe* in that soup, fish, meats, salad, and dessert are carved, and helped by the host and hostess themselves. Such a dinner requires a table as carefully set, covers as completely laid, and a bill of fare as wisely, though not as elaborately, prepared as for the meal offered in the fashion borrowed from the Russians.

When one maid is to serve such a dinner it is customary to lighten her work, and care for details, by placing not only the bonbons, dried fruits, and salted nuts on the table, but adding, at correct intervals, the small crystal or silver platters that contain celery, olives, radishes, and pickles. These the guests can pass from hand to hand as they require the crisp savories, or they can do so at a suggestion from the host and hostess.

When the simple dinner is to begin with

oysters, or clams on ice, or with grape fruit, or a relish of tomatoes, the portions for the guests should be placed at each cover after the meal is announced. The plate that contains the shellfish or fruit is set upon the first large flat plate that forms the centre of each cover. The napkin must then be laid to the fork side of each cover, its monogram corner uppermost, the bread within its folds, and the name card laid on top of the napkin. When the guests are seated the servant can pass the horse radish, sugar, crisp biscuit, or whatever may be the proper accompaniment for this course; or she can set them on the table and leave the guests to help themselves. When the first course has been discussed, both plates must be lifted together from each cover, the tureen of soup and a pile of warm soup plates set before the hostess, and, while the maid distributes the helpings of soup, the host sets the sherry decanter to circulating, by filling the glass of the lady on his right and offering the decanter to the gentleman who sits to her right. This gentleman repeats the action of his host, fills his own glass, and then passes the decanter on to his nearest masculine neighbor. At the conclusion of the soup the servant removes the plates and brings in a supply of warm flat plates which she sets, with the large platter of fish, before the host. If cucumbers are served with the fish the maid distributes to

the right of every cover a small crystal saucer or a small porcelain plate, and, after the host has helped the fish, she passes from guest to guest a crystal dish filled with cucumber salad. The host carves the meat and serves the gravy, using clean, warmed plates for the same. The maid passes the vegetables, and, while it is usual to have the soup tureen and fish platter removed directly the course is served, it is the hospitable custom to leave the joint before the host until each guest has finished his portion of the course and the host has invited a second helping.

If a frozen punch follows the roast and vegetables, the maid should have the portions for each guest prepared in her pantry, and, when the meat plates are cleared away, she deposits the fancy plates, each holding a crystal cup filled with the iced delicacy and a spoon, before the guests. The master of the house carves the fowl or game while the hostess dresses the salad. It is the rule for the maid, after placing the pile of warm game plates before the host, to set to the right of each guest a small round or crescent shaped salad plate, and, when the helpings of game have been distributed, she passes from guest to guest the bowl of salad. If a course of asparagus, artichokes, or some delicacy intervenes between the fish and roast, and between the game and dessert, the maid dis-

tributes warm plates and passes the dish of vegetables. Sometimes the game is served with a vegetable, and then the salad, an elaborate composite dish, follows quite separately, with cheese and toasted biscuits. If this is done, the servant, on removing the game plates, substitutes cold salad plates, and to the right of each guest she sets a small bread and butter plate on which a cheese knife is laid. Having passed the salad from guest to guest, she can be directed to place the cheese and biscuits on the table, to be circulated by the guests, or she can pass them when helpings of salad are taken.

The dessert is usually helped by the hostess; the cake is set upon the table and passed about the board by the guests. Bonbons and dried fruits are passed by the guests. If there is a course of fresh fruit the servant puts at each cover a complete finger bowl equipage. This consists of an ornamental fruit plate, in which lies a shallow crystal plate; within the crystal plate is a square of lace, linen, or bolting cloth, called a doily, and upon the doily sits the finger bowl half full of water. In the water a very thin slice of lemon, a couple of rose geranium leaves, or a small sweet scented flower should float. On the edge of the porcelain fruit plate a fruit knife sits, and sometimes a peppermint, wintergreen, or chocolate peppermint wafer lies on the edge of the crystal plate.

When the finger bowls are distributed, the servant should pass the bowl of fruit, along with the grape scissors, and, when guests have helped themselves, she should place the fruit dish before the host. Coffee can be poured at the table or in the drawing-room by the hostess. As a rule, for a dinner served in this fashion, the men and women take their coffee together at the table, and then the ladies retire to the drawing-room. If liqueurs form a part of the meal they should be taken in the drawing-room. On a silver tray the maid places one, or two, or more crystal jugs of the liqueur, along with the tiny glasses, and, bringing this into the drawing-room, she leaves it for the hostess to offer and serve.

RULES FOR SERVANTS

For a fashionable and ceremonious dinner, served *à la Russe*, the talents of two trained servants are required, with an extra maid assisting in the butler's pantry. The two servants may be a butler and a footman, a butler and a maid, or two clever maids. A couple of servants can easily manage a dinner of twelve covers, but for the dinner of fourteen covers three pairs of skilful hands must be busy with the task of shifting the many plates and passing the courses. When a butler presides in the dining-room, and there are one or two servants under him, he announces the guests as they arrive, if

such is his mistress' will. Invariably it is his duty to announce to the assembled guests that dinner is ready; he pours the wine, offers the most important courses, and directs the servants under his control. In case of accident he goes to the rescue and supervises the restoration of order; he opens the door as the ladies leave the room; sets forth the cigars for the gentlemen; serves their coffee; assists retiring gentlemen into their coats, and opens the front door for departing guests. What a butler should wear is carefully described in the chapter on Servants, page 546.

When announcing dinner, the butler discovers first whether all the guests have arrived at the hour set. If they have not he must wait until his mistress sends word that she wishes the meal announced. To announce he stands at the drawing-room door that leads to the dining-room, and tries to catch the hostess' attention; then he says in a distinct but modulated tone: "Madam, dinner is served." When a butler is not employed, a maid-servant announces the meal in the same manner. Two well-trained maids can serve a dinner of ten covers quite as well as men-servants, and one efficient maid can conduct a dinner of six covers with despatch and grace. The dress for waitresses at dinner is carefully described in the chapter on Servants, page 561.

When offering a dish to a guest the servant should make no comment. If two servants officiate about a dinner table one should lay the fresh plates, knives, and forks, while the other passes the meat or vegetable. When a simple dinner is given, and the host and hostess carve and help the dishes, the servant in attendance follows the rules laid down for offering dishes and giving the first helping quite as though the service was *à la Russe.*

IN THE PANTRY

A servant in charge of the pantry is usually a maid, who pulls the dumbwaiter up and down, washes the fresh forks and knives that are required, and it is her duty to take especial precautions against unnecessary bustle, clatter, and confusion. Loud words and laughter should not proceed from the pantry, before the door of which a tall screen should be placed.

GREETING AND SEATING DINNER GUESTS

When guests arrive the hostess and then the host are the first to greet them; rising, and advancing with cordial words and outstretched hands, to do so. For instructions as to introductions at a dinner party reference should be made to the chapter on Introductions, page 169. So soon as the butler or maid announces that dinner is served the host offers his arm

to the feminine guest of most honor. This is sometimes the eldest of a half dozen ladies, sometimes it is the one who is dining for the first time under the roof, or it is the wife of a couple in whose honor the dinner is given. After the host, the other guests fall into line, according to the directions of the hostess, who sends them in in the order in which they are to sit at table.

Sometimes the hostess prepares tiny cards, in equally tiny envelopes, and lays them on the dresser in the gentlemen's dressing room or on the hall table; or she gives them to her maid or butler, to be distributed as the gentlemen arrive. Each envelope is inscribed with the name of the gentleman for whom it is intended, and the card within bears the name of the lady to whom he is to give his arm when the procession to the table is formed. If the cards are not used, then the hostess, knowing the order in which her name cards are arranged at the covers, says as the dinner is announced, "Mr. B., please take Miss A.; Mr. D., you are to go in with Mrs. G.," etc. A hostess must not send in together to table a husband and wife, or brother and sister, or engaged couple. If the hostess' son, as well as her husband is present, he does not lead his lady in immediately after his father unless the lady is one of the important matrons present.

Should the hostess' daughter be present she follows her mother. Unless her daughter is present the hostess is always the last lady to enter the dining-room and if she chooses she does so on the arm of the husband of the lady who has gone in with the host, though this is not obligatory unless the dinner is given in honor of the couple or unless they are the most venerable or distinguished persons present. When there are more women than men at a dinner the hostess goes in last and alone. If men are in the majority the extra male guests walk in after the hostess.

In seating guests at table the rule is invariably followed of placing the ladies at the right hand of the gentlemen; thus the seat of honor for the masculine guest of most importance is at the left hand of the hostess, and this rule obtains when the hostess is a widow or a spinster. When the hostess has no husband she still gives her most important feminine guest the precedence when the company go in to table and she brings up the rear. Once inside the dining-room, the hostess, if she has provided name cards at every cover, leaves her guests to identify their own seats. If she has not named the seats she must stand beside her chair and signify the order in which she wishes the guests to place themselves. Name cards should always be used when the guests go in arm in arm.

TABLE ETIQUETTE FOR HOST AND HOSTESS

In the chapter on Table Etiquette, page 56, instructions will be found for conduct when welcoming a delinquent guest, when an accident occurs at table, and when the hostess leads her feminine guests to the drawing-room. Here it may be added that it is essential for the host and hostess to accept something from every dish, and to simulate interest in the contents of their plates until all their guests have quite finished their shares of the course under discussion. The hostess must preserve her smiles and serenity throughout her dinner no matter what mistakes are made, what arguments arise or prejudices are expressed. She and the host should give their best attention to the promotion of agreeable conversation throughout the meal and after it.

IN THE DRAWING-ROOM AND TAKING LEAVE OF GUESTS

When the whole dinner company reassemble in the drawing-room the host or the hostess, a half hour after the meal, are privileged to offer their guests a cold and sparkling water. If a guest is invited to sing, play, or recite, and refuses quite definitely, the host and hostess should not plead and persuade to force compliance with their wishes.

When a guest rises to leave, a polite protest

against an early departure may be entered, but it is not in the best form, if the hour is really late, or the guest a mere agreeable acquaintance, and the dinner a ceremonious affair, to protest and to beg for a longer stay. "I am sorry you must go," or "Must you really go so soon? it is only just ten o'clock," are polite phrases in which to express regret and surprise.

Both host and hostess rise when a guest rises to depart. If the guest is a man and the host is not engaged in special conversation with another diner he can accompany the retiring member of the company to the drawing-room door, and even into the hall, when the guest is a man and the last person to leave. If there are others in the drawing-room the hostess accompanies none of the retiring feminine guests beyond the threshold of the drawing-room. The host, however, is privileged, if he pleases, to see a feminine dinner guest even into her carriage.

RULES FOR DINNER GUESTS

We have already emphasized, in the paragraph on The Dinner Hour, page 388, the importance of promptly fulfilling a dinner engagement. Here it is only necessary to say that when a man and a woman attend a dinner together the man always gives his companion precedence when they enter the drawing-room. On arriving at the street door there is no need

to say anything to the servant who opens it; an immediate entrance is made, and, if the servant fails to indicate the location of any dressing-room, wraps must be removed and laid aside in the hall. Having been greeted by host and hostess, the guest passes on into the drawing-room to speak to his or her friends or acquaintances. If a guest finds himself a stranger to all the company, it is safe and sufficient to wait until the host or hostess relieves the situation with introductions. Guests who are to go into the dining-room together, and who are introduced on the moment of adjournment to the table, must strive to discover topics of conversation and simulate companionship even if they do not feel nor find it. The woman is both unkind and illbred who ignores the man who takes her in to table because he is shy or slow in conversation, and no less reprehensible is the man who leads in a less attractive lady than the one on his left to whom he rudely devotes his conversation and attention.

For information on the best ways of using a knife and fork reference should be made to the whole chapter on Table Etiquette, page 56.

It is the rule at dinner parties for each guest to accept some of every course; to refuse more than one course is to excite comment and curiosity as to one's preferences and appetite. If a dinner guest boasts but a slight appetite, or is perhaps

observing a diet, it is still necessary to accept a helping of the majority of the courses, and try to taste at least of each dish. When the ladies have left the dining-room, and the cigars have been fully enjoyed, no masculine guest should object when the host proposes adjournment to the drawing-room.

Unless a very excellent excuse and explanation can be given, a guest should not hurry away so soon as dinner is over. A guest is privileged to take leave from thirty to fifty minutes after quitting the table. If a dinner began at seven it is conventional to bid farewell at ten o'clock or a quarter after. A dinner that begins at half-past seven leaves the guests at liberty to depart at half-past ten or at a quarter to eleven. When a married or engaged couple or a brother and sister are dinner guests at the same house it is the duty of the lady to give her masculine companion the signal for departure.

Guests must not retire from the drawing-room without formally taking leave of the hostess and giving her thanks for her hospitality. "Good-night, Mrs. A.; I have had a delightful evening," or "It was so good of you to ask me to come to-night; I have enjoyed it so much," are simple and popular modes in which to give full recognition of the pleasure of the occasion. There is no need to render the host such elaborate thanks after having expressed one's appre-

ciation to the hostess; nevertheless, formal leave must be taken of the host, and, if the retiring guest sees none but slight acquaintances near, it is only necessary to include these in a bow of farewell and a murmured good-night. It is awkward and inconvenient, at a large dinner, for a guest to go about the whole circle, of ten or more, in the drawing room, dutifully shaking hands and taking leave; however, as a gentleman rises from conversation with a lady, in order to follow his wife or sister, he must take formal leave of her and of any good friends who are within arm's reach; provided, of course, they are not deep in conversation which his farewells might rudely interrupt. A husband waits for his wife to leave the room first; he follows her immediately. If a dinner has been given in honor of a young married couple, in honor of some relative of the host and hostess, or a special tribute to newcomers in a neighborhood, or to a distinguished personage, the guests must one and all take formal leave of the important figure or figures of the occasion.

Margaret Watts Livingston

READY FOR A LUNCHEON

Like men, like manners: like breeds like, they say;
Kind nature is the best; those manners next
That fit us like a nature second-hand;
Which are indeed the manner of the great.

TENNYSON.

LUNCHEONS, BREAKFASTS AND SUPPERS

THE dinner party is *par excellence* the most important and elegant form of modern entertainment, but next in importance comes the luncheon or twelve o'clock breakfast.

In this country the luncheon invitation is extended, generally speaking, to women only, and it has therefore come to be regarded as a peculiar feature of American life and society. In Europe the ladies' luncheon does not exist, for the simple reason that the foreign gentleman of fashion is always a man of leisure and is included naturally in every invitation extended to his wife, while in this country the husband, being in nine cases out of ten the breadwinner of the family, is not at liberty to waste his valuable time at midday functions.

A LADIES' LUNCHEON

The menu for a luncheon should not be too elaborate. For twelve or fourteen ladies it should begin with oysters on the half shell. These should be served very cold, with a bit of lemon in the centre of the oyster plate, and they should be placed upon the table before the guests enter the dining-room. Red pepper and horse radish are passed with the oysters. Nothing should appear on the table except the flowers, water bottles, and decanted wines (if wine is served), with several little dishes containing

olives, salted almonds, and bonbons. At each plate a dinner roll is put inside the folded napkin. After the oysters, bouillon or clam broth is served in dainty cups, then fish or lobster in some appetizing form appears. In changing the plates they must be removed one by one, and the fresh plates must be put on in the same way. Such a thing as piling one plate on top of another is never seen in a well-appointed house.

A side table containing the plates for each course should be prepared in the dining-room so that no confusion may ensue among the servants. On this table, also, extra forks, knives, and spoons, a bowl of ice, and additional bread should be placed in order that they may be found when needed.

After the fish comes the entrée or side dish, which may consist of sweetbreads and peas, lamb chops with mushroom, or *filets mignons*, small pieces of beef-tenderloin, with a sauce *Béarnaise*. Any good cook will furnish the recipe for this sauce as well as many others that may be substituted in its stead.

Following the entrée comes the Roman punch, which is nothing more than ordinary water-ice with a flavoring of Maraschino. This should be served in small glasses, each glass placed upon a plate covered with a lace-edged paper. The papers can be obtained at any confectioner's, and are put up by the dozen.

After the Roman punch, or sorbet as it is technically called, comes the game, quail or any other kind of birds when in season, or else broiled spring chicken, half a chicken being served for each portion. A salad of lettuce with French dressing, or a mayonnaise of celery may accompany the game. Then come ices in fancy forms, coffee, and liqueurs.

HOW THE COFFEE AND LIQUEURS ARE SERVED

The coffee and liqueurs are served in the drawing-room at the conclusion of either dinner or luncheon. One servant should bring in the tray containing the coffee and another a second tray whereon may be found, if used at all, any of two or three kinds of liqueur—Bénédictine, Curaçoa, or Crême de Menthe. If the latter is served, several claret glasses filled with cracked ice should be on the tray beside the small liqueur glasses. The Crême de Menthe is poured into these by the servant, who asks everybody which liqueur is preferred. On the coffee tray, which should be silver covered by a fine tray-cloth, is a silver coffee pot containing strong black coffee, the requisite number of cups and saucers of a small size spread out upon the tray, never resting one upon the other, a tiny spoon on each saucer, and lastly a silver bowl filled with lump sugar. Cream is not served with after-dinner coffee.

WINES OR NO WINES

The serving of wines at dinner is no longer a matter of social obligation. The individual tastes or convictions of the dinner givers are allowed to govern, and on some tables wine is never seen at all. There are other tables, of course, where a number of different wines are served during the progress of the meal, but even in highly fashionable society one kind is now considered sufficient. This one wine accompanies or follows each separate course; it is usually claret, occasionally champagne.

LIGHTING THE TABLE

No artificial light is allowed at a luncheon unless the day be so cloudy and overcast that some illumination is necessary. For dinner, however, silver candelabra holding from two to six candles, each covered by a candleshade of a color to harmonize with the rest of the table decorations, are most effective in conjunction with the other lights. These can be placed either at the four corners of the board or at the ends. At each corner also are water bottles filled with cold water, and claret or Burgundy in decanters. White wine and champagne are never decanted.

THE TABLE DECORATIONS

In the table decorations, if the hostess happens to be the possessor of artistic faculties, the

A WELL-APPOINTED BREAKFAST TABLE

Courtesy was born and had her name
In princely halls;
But her purest life may be the same
In humble walls.

HOWARD.

most original and charming effects can be obtained. A woman who is endowed with individuality—a much to be envied quality—will not care to have her table look like anyone's else. Speaking in general terms, it is well to employ but one color in the decorations unless small tables are used, when each table may be adorned with a special color scheme.

THE NAME CARDS

In front of each plate a card should be placed bearing the name of the person who is to occupy the seat, so that each one on entering the dining-room knows exactly where he or she is to sit.

THE BREAKFAST

The breakfast—which is really a luncheon served at an earlier hour—twelve or half-past usually, is rather more informal in character, and the Sunday breakfast to which men as well as women are bidden is quite a feature of modern city life. The guests go into the dining-room in a body, at affairs of this kind, instead of entering in pairs as at dinner. The menu itself is about the same as at luncheon and served in precisely the same way. Much dressing is not considered good form at daytime functions, but at dinner a woman may make herself as resplendent as she pleases.

THE SUPPER

A word now in regard to suppers. In New York and other large cities suppers may be given in two ways, at a restaurant or at home. Parties returning from the theatre or opera often prefer to go to a public place like Delmonico's or the Waldorf-Astoria, rather than accompany a lady to her home. But be this as it may, the supper served at a private residence is by far the more elegant entertainment. It devolves some trouble upon the hostess, no doubt, but "trouble" is a word that ought to be blotted from the dictionary of the would-be successful entertainer. She should spare no pains for the sake of her friends' enjoyment, and it and all her work should be a veritable labor of love. Still the restaurant supper has its votaries, and may be made charming in all respects.

If this mode of entertainment is decided upon, however, the lady who is to preside should go a day or two before to the head waiter of the place chosen and arrange with him concerning the dishes and wine to be served, attending scrupulously to the most minute detail so that all may be found in readiness when the party arrives on the evening in question. It is awkward and embarrassing to escort a number of people into a crowded restaurant, look wildly about for a table that very likely cannot be had

FOR THE ELABORATE LUNCHEON

for a quarter of an hour, then sit anywhere, order anything, and finally be obliged to pull out your purse and settle the bill. Of course among intimates all is allowed, but we are speaking now of formal suppers. It goes without saying that nothing very heavy or substantial should be ordered, for it is taken for granted that your guests have dined, and dined well. Oysters, birds, or boned turkey, a salad, ices and coffee are sufficient with the accompaniment of one wine, champagne. At a private house the table may be decorated as for dinner, but the supper need not differ materially from the one just described.

ETIQUETTE FOR SERVANTS

Where men-servants are kept the butler attends to the wine, serving the sherry with the soup, the white wine with the fish, champagne with the entrées, and Burgundy with the roast; but this wine is seldom used at present, and it is usual to continue the champagne until the end of dinner or, as has been stated before, to serve champagne alone from the commencement to the end. If red wines are served, however, they must be tepid. In winter the chill may be removed by placing the bottles half an hour before luncheon or dinner near the register. A cold Burgundy is as bad as a warm champagne.

The butler receives each dish as it comes to

the pantry, does what carving is necessary, then hands it to the second man, who passes it, beginning with the lady sitting on the host's right if at dinner, and with the lady on the right of the hostess if at luncheon, and continuing according to the order in which the guests are seated. Skipping about the table so that ladies may be helped before gentlemen is nowadays looked upon as a vulgarity. Men servants must wear shoes of soft felt that render their tread absolutely noiseless. A servant flourishing a napkin or shrouded in a long white apron is quite proper in a restaurant, but not to be tolerated in a private establishment. For formal entertainments the butler wears ordinary evening dress with a white tie. The second man should be in livery, which, of course, varies in different families. If a family has no coat-of-arms, and consequently no special livery for its servants, the second man may be attired in long trousers and single-breasted coat of dark cloth, navy blue or black, the trousers having a narrow stripe of yellow down the sides, and a waistcoat of yellow and black striped material. The coat should have large metal buttons, either gilt or silver.

Marjorie C. Lara Lanza.

FOR THE SUNDAY NIGHT SUPPER

BALLS

INVITATIONS

AN invitation to a ball may be issued at any time from three weeks to ten days before the date set for the festivity. The larger and more ambitiously splendid the ball, the longer should be the notice given. Engraved or written invitations may be used with equal propriety. An engraved invitation is inscribed on large white cards; a written invitation is inscribed on double sheets of good note paper. The proper inscriptions for ball cards, when written or engraved, and when inviting attendance at a cotillion, début ball, costume ball, subscription ball, and public ball, will be found in the chapter on Correspondence, pages 330 to 337. The word "ball" never appears in an invitation to such a function. The old form of "soliciting the pleasure of your company" has also passed out, and, while one ball invitation may be addressed to sisters, to a mother and daughter, or to a husband and wife, a separate card, under its own cover, must be addressed to every bachelor who is invited. A written invitation is never put in double envelopes when it is posted or delivered by hand, and an engraved invitation is only occasionally so protected.

ANSWERING INVITATIONS

An invitation to a ball or dance, however

formal or unceremonious the contemplated festivity may be, requires a prompt reply. To invitations issued in the third or first person the answer is made in kind. Two separate forms are explicitly given in the chapter on Correspondence, page 105. A wife answers for both the invitation received for herself and her husband. One answer is also sent to a joint invitation received by a mother and daughter or by two sisters. Unmarried men send separate answers to their individual ball cards. It is obviously important to reply at once and very conclusively to an invitation to a cotillion. When an invitation is received from a committee the reply is made in corresponding terms. These invitations are always formal ones. When an invitation is received from an individual who is a subscriber to a course of subscription dances or the member of a private dance club or class the answer is forwarded to the individual who offers the invitation and not to the lady patronesses.

ASKING FOR A BALL CARD

Not infrequently a friend of a hostess ventures to ask the privilege of adding one to the list of the chosen and invited guests. To do so she must be something nearer than a mere acquaintance of the lady who is giving the ball; she must also be sure that the dance is very

informal, with a very elastic and somewhat impromptu rule of invitation, or that the hostess' entertainment is very large and her house ample enough to permit an addition to her company. The solicitor of an invitation must not above all things ask for a card for herself, or for some one for whose good behavior she cannot safely vouch.

To ask for a ball card it would only be necessary to say in person or by note: "I am to have a pretty girl, my niece, stopping with me next week; may I bring her to your dance on the tenth?" or "If you are at all short of agreeable dancing men I would consider it a great privilege to introduce my friend, Henry A., at your entertainment next week. He is an all-around good fellow, and if you send him a card I shall regard it as a great personal favor."

In making these requests it must be remembered that a hostess does not wish to have non-dancing men and elderly married ladies and hopeless wallflowers added to her weight of heavy responsibilities, and that she is often forced to refuse by reason of the limits of her drawing-room, etc. A refusal, whether it is accompanied by a very valid or a flimsy excuse, must always be accepted in good part, since the request was a somewhat bold assumption and a pure venture, and a hostess often has her good reasons, sometimes not to be frankly explained,

for denying the favor. Though a woman may ask to have a masculine or feminine friend or relative invited to a ball, a man should never prefer such a request for any but his masculine friends or relatives and for feminine relatives. A man may ask a hostess to invite his fiancée, but he does not ask her to invite any agreeable girl or matron who is only his friend and a stranger to the giver of the ball.

REFUSING TO GIVE A BALL CARD

It is the part of good nature and civility, not to say social reciprocity of favors, for a hostess to comply when asked by a friend to include a stranger who is a friend of her friend, or a relative of the same, in her list of invitations. If she accedes to the request she sends an extra invitation to the stranger, enclosing therewith the card of the person who asked the favor. Or she gives the petitioner the invitation to forward to the stranger. If the stranger is the guest or relative of the petitioner the hostess of the ball, not having time to pay a call before the festivity takes place, encloses her own visiting card with the invitation. If there are quite good reasons for refusing to give an extra invitation the hostess may do so by note or verbal reply, saying: "I am truly sorry, but my rooms are so small and my cards have all been accepted, and I do not think it fair to those

already asked to invite another person." If inclined to accede, and it is the rule to do so when asked to invite a gentleman's fiancée, it is only necessary to say or write: "By all means bring your friend; I will send a card at once."

BALLS AND DANCES

A ball in the modern interpretation of the word is a prolonged, elaborate, formal and brilliant social function, beginning at half-past ten o'clock p. m., at the very earliest, and lasting until three or four o'clock a. m. Its requirements are a large company, a spacious dancing salon, a supper of several courses, a cotillion, sometimes beginning after supper and lasting until the end of the official evening, and an orchestra to discourse the music. A dance is begun at ten o'clock, or at half-past nine in the summer; it lasts but an hour after midnight. A small cleared drawing-room and twenty-five couples are sufficient for a dance, and a slight buffet refection, with the music of a piano, constitute the other requirements of the occasion. In the remainder of this chapter the paraphernalia and etiquette requisite for a formal ball will be considered, and those who read with a view to acquiring instruction concerning dances must bear in mind that a dance is but a ball reduced in length and brilliancy by just one-half. Wherever it is possible the differ-

ences between the two forms of entertainment will be carefully pointed out.

BALLROOM FLOOR

A hardwood floor that is well laid and polished is the ideal surface on which to dance. A wood floor that is a little out of order can be brought to a state of almost glassy smoothness by an application of paraffine wax. If this is lacking, corn meal, sprinkled on and then rubbed in, can be made to accomplish the same effect.

If the hall, drawing-room, library, or public ball floor is only roughly planked, or it proves too great a trouble and expense to raise a matting or carpet, the discomfort of the first condition can be remedied by laying on the bare boards a thickness of stout upholsterer's carpet lining paper or filling, and on this stretching a covering of particularly stout unbleached cotton. Over a matting or carpet it is not necessary to lay the paper, but it is important to apply the cotton covering. In the old days, linen drugget was used for this purpose, but the cotton covering is superior in every way; it must, however, be stretched absolutely smooth. Sofas and straight-backed chairs, these last of the carpet or canvas-bottomed folding variety, are the only furnishings to be permitted in a ballroom; and then only when the room is amply large for the dancers to circle at ease.

Such seats should, of course, be arranged with the backs quite flat against the wall.

BALLROOM LIGHTS AND TEMPERATURE

Light in a ballroom should be bright but not glaring, and if possible not concentrated in one chandelier. Wall lights, produced by gas, electricity, or oil, and which are powerful but shaded by pink paper or silk, produce the most agreeable and artistic illumination. An ill-ventilated ballroom is an abomination, and also a decided menace to the health of the dancers. A thermometer should hang on one of the walls and be observed from time to time by the hostess, in order to guard against a registry of more than seventy-five degrees.

THE MUSIC

For a ball an orchestra should be provided, or several musicians and instruments that can produce in a measure the effect of a small orchestra. At luxurious and fashionable private balls a full stringed orchestra is always engaged. The soft volume of a stringed orchestra can be very nearly secured by the use of two violins, a harp and a guitar, accompanied by a piano. For a dance a harp and violin or a harp and piano, or a piano alone suffice. Music is heard to the greatest advantage when the musicians are obscured by a wall of green plants in one corner of the ballroom, though, as a rule, for large private balls, the orchestra is en-

sconced behind palms in a hallway or in a room adjoining the dancing salon. The music should begin on the hour set for the opening of the ball, and agreeable melodies discoursed as the first guests arrive lend an air of cheerful festivity to the house. A hostess is privileged to select her own programme with the aid of the leader of her band or her pianist. She should submit to him or to her the list of her dances and decide upon the music to accompany each measure.

PROGRAMME OF DANCES

Save for the most impromptu evening parties the hostess must decide with her bandmaster or pianist the number and order of the dances that shall occupy her guests. Only for large and ceremonious balls is it necessary to provide programme cards, though these printed lists are not only convenient but they also serve as agreeable souvenirs of the occasion. A single large square card with beveled and gilded edges, the list of dances printed thereon in gold, silver or black letters, is one good form of programme. Another, equally approved, is a small sheet of very heavy paper folded once, the word programme printed outside, and the dances listed within. To the top of the sheet or card a light cord is strung, and to its end a small gilt, white, or colored pencil is attached. Programmes are either placed in the dressing-rooms or piled on

a tray in the hall, where guests can help themselves.

DRESSING-ROOMS

These are essential conveniences for masculine and feminine guests, and both for balls and dances. The dressing-room for the women should be arranged as has been directed in the chapter on Dinners, page 391. In addition to the comforts there enumerated, a long mirror should be provided, smelling salts should be in reach, and wraps, when taken from the ladies, must be rolled, folded, or laid in neat separate piles on a broad bed or tables. If there are more than twenty-five feminine guests expected, checks should be prepared from slips of paper, in order that one can be given each guest and duplicates pinned to each pile of wraps.

In the dressing-room for the ladies, a maid-servant should be in attendance throughout the evening. In the dressing-room for men the system of checks must be introduced when the guests are many, and a respectful boy in buttons, a valet, or man-servant in or out of livery is a necessary attendant. Cigars, cigarettes and sparkling waters are sometimes provided in the dressing-room for men when this room is set aside also for the incorrigible smokers. In the houses of the rich the smoking-room is arranged often as the men's dressing-room; or both smoking and dressing-room are provided.

SERVANTS

For balls or dances given in our large cities by persons of even moderate means, an awning, extending from street door to pavement edge, is considered only a necessary comfort. Under the awning and on the pavement stands a man, in a top hat and extra long carriage footman's coat, who opens the carriage doors and gives the coachmen and the occupants checks. This servant calls by their numbers the vehicles of the departing guests. Just inside the front door the butler, in full evening livery, stands on duty. He opens the door and directs the guests to the dressing-rooms. If he is required to announce the guests at the ballroom door, his place at the front door is taken by a man-servant in house livery or by a maid. The butler then stands outside the drawing-room, and as guests advance he asks their names and loudly announces them as they go forward to greet the hostess. The method of announcing is given in the chapter on Servants, page 542. A butler only announces guests during the first hour or hour and a half of the evening. After fulfilling this duty he goes to the dining-room to direct the serving of the supper.

At a large and fashionable ball a man, a valet, is on duty in the dressing-room for masculine guests, and a maid serves in the ladies' dressing-room. In the dining-room the butler

takes command, or a head butler and assistants are had in from the caterer's; the number of assistants is in proportion to the number of guests and the elaboration of the supper. For balls that have no pretension to splendor and for simple dances the awning is only provided in inclement weather; guests get out unaided, and mount the stairs to find a maid in neat dress doing duty at the door. As a maid never announces guests, they enter the drawing-room unheralded, and when supper is to be served the maid from the door and the maid from the dressing-room can serve the hot dishes, assisted by a third woman in the pantry; or the hostess can have in a caterer's man and let her maids be guided and assisted by him. What dress the maids should wear is carefully described in the chapter on Servants, page 542.

SUPPER FROM BUFFET

For all but very splendid balls, and for all dances, the buffet supper provides the most acceptable method of dispensing refreshment. This term, buffet supper, implies nothing more than the serving of delicate dishes from the sideboard and side tables to guests who come in and out, stand or sit, and accept or refuse delicacies as they please. To serve such a supper the dining-room is opened at half-past eleven or twelve o'clock, and found gaily lighted and

decorated. Chairs are placed against the wall, and the dining table, with or without a cloth, bears in its centre a fine floral or fruit piece. Candelabra, table lamps, or single candles shed a glow over dishes of salad, bonbons, cakes, baskets, and platters of sandwiches and *compotiers* of sugared and dried fruit, olives, celery, and salted nuts. On the sideboard are trays, loaded with wine glasses, and there the decanters are set, if wine is served; otherwise a fine bowl of punch or lemonade is placed there. On side tables are piles of plates, trays of knives and forks, and mounds of small fringed napkins.

In the adjoining pantry, over alcohol flames, pots of bouillon, chocolate, and coffee are kept hot; the freezers of ice cream are in readiness, and the champagne bottles stand to their necks in buckets of shaved ice. From the kitchen the dumbwaiter brings up from one to four different hot delicacies; meat croquettes, terrapin, and birds, lobster, and a preparation of chicken; or oysters and birds or lobster; or terrapin; or oysters only. There is no fixed order of serving such a supper; guests decide what one, two, or more delicacies they desire, and the servant brings a plate supplied with the choice and with knife, fork, and napkin. A maid-servant constantly passes a tray loaded with cups of one or the other of the hot drinks, or with saucers of

ice cream; and if there is a man-servant in attendance he offers glass cups of punch or lemonade or slim goblets of champagne.

Such a supper is absolutely satisfactory for a ball of the utmost pretension, and, with modifications, it is also appropriate for the simplest dance. For a modest dance one maid in the dining-room and one in the pantry can serve the guests, for the host can stand at the head of the table and dish out the salad, and the masculine guests may be relied upon to satisfy the wants of their fair partners.

For a small dance one hot drink, and that coffee, is enough. One hot dish, lobster, fowl, game, or mushrooms suffices, and punch and ice cream, with sandwiches and cake and sweetmeats, thoroughly satisfies the hungriest dancer. In hot weather the coffee need be the only hot food, and iced lemonade or sangaree can appropriately take the place of punch. Iced lemonade, or iced punch, or both, are nearly always served throughout the evening of a dance, at a hall table where guests can supply themselves.

TABLE SUPPER

Suppers are nowadays rarely served at one long table about which the guests are seated, unless a very few persons are asked in to dance. The fashionable table supper is now spread upon ten, fifteen, or even twenty small tables

that seat no more than four persons. This method of serving refreshments can only be recommended when the hostess entertains in a very spacious house, and corps of capable men, had in from a caterer, will see that the service proceeds with accomplished rapidity. When the small tables are employed they are grouped in the dining-room and library, and even in the hallway and ballroom if the company is large. The dancing ceases while the men bring out the little tables, set light camp chairs in place, throw on white cloths, and lay the covers. The supper is served in courses, and a more or less elaborate menu is prepared. Bouillon, terrapin, game, salad, and delicacies in pastry shells, a jellied meat, warm rolls, many kinds of sandwiches, a dessert of fruit with cream, ices, cakes, and bonbons, all supplemented by one red wine and champagne, form the elaborate and conventional table supper. Music plays while the guests sup, and the servants pass all the dishes or set a portion on a plate before the members of each supper party.

GOING IN TO SUPPER

For buffet refreshments no special ceremony is observed in inaugurating a movement toward the dining-room. The host as a rule selects the married lady of most honor or of the greatest age, and, on his arm, leads her to the supper-

room. He finds her a seat and sees that her wants are supplied. The masculine guests ask their fair partners to accompany them, and though it is quite good form for the dancers to enter arm in arm, the young people rarely do so. Two young ladies can go to supper unattended by any swain, but they must not attempt to help themselves to any of the delicacies; the servants or some gentleman present can see that they are adequately served.

The young man who has escorted a lady to a ball should discover if she has a partner for supper before seeking one himself. If the young lady is unprovided with a supper companion her escort must take her in on his arm. It is the hostess' business to see that every guest is given the opportunity of satisfying his or her hunger. The hostess must hunt up supper-room escorts for unprovided girls and introduce supperless young men to young ladies needing their escort. If there are no men available among her guests for this duty she should see that her son or husband takes in as many as possible of the neglected wallflowers. As a rule the hostess is the last person to secure her supper, and she goes in to the dining-room on the arm of any elderly gentleman present or with a masculine guest whom she wishes to honor. For a table supper the hostess' table usually seats at least

six; she places on her left the masculine guest of honor, while her husband places at his right some chaperon of importance, and two guests of mature years and dignity fill the remaining seats. At the smaller tables the hostess allows the guests to arrange themselves as they like, making up their own little parties of four, with or without an equal distribution of men and women. To the tables the host leads the way, and the guests seat themselves after or at the moment the hostess' table is filled.

CHAPERONS

To a distinctly select dancing assemblage held in a private house it is not necessary for the hostess to invite the mothers or natural guardians of the young ladies who are on her invitation list. The hostess, a dignified married woman, is the accepted chaperon of the occasion, and her roof gives adequate protection to the shyest débutante. If a hostess' house is small and her dance is given in behalf of young people, and the girls who are invited are belles of several seasons whose mothers are partially retired from all social participation, there is then not the least necessity for sending invitations to those mothers. If, however, the girl to be invited has just been introduced by the mother, who is herself a lively social figure, and if the hostess' house is ample and her invitation

list very long, then an invitation should be sent the parents of the young lady.

To very big balls, given in a hotel's parlors, young ladies are entitled to bring their chaperons whether the hostess of the occasion has invited the mothers or not. This privilege is assumed when the débutante is shy and her mother very particular. In order to avoid crowding a ballroom several young ladies sometimes attend under the chaperonage of the mother of one in the group. At subscription balls and at public balls young ladies should be invariably chaperoned. Each girl may bring her own matronly companion or by previous arrangement solicit and secure the chaperonage of some matron who is to be present, whether as a lady patroness or as the duenna for her own daughter.

A chaperon who is past her dancing days sits against the wall where her charge or charges can always find her, and, whether an elderly lady or not, if her charge is a shy girl, she should exert herself to secure, if possible, partners for dances, for talks, and for walks. If the girl has no offers for supper, the chaperon can take her in to the buffet and sit beside her at table. When entering the ballroom the chaperon walks before her charge, and she waits some sign from the girl before making a motion to retire. Young ladies under chaperonage

show the lady to whose authority they bow the fullest respect and consideration. There is no need for a gay girl to come back to the seat beside her chaperon after every dance, but she should do so at intervals during the evening, and far oftener at public than at private balls.

BALL DRESS

For women when attending a ball, either as hostess or guest, the proper costume is a décolleté gown with short or elbow length sleeves. The hair is usually arranged high and elaborately; the jewels are the best and most showy that each woman possesses; the gown's skirt is more or less trained; a fan and sometimes a bouquet is carried. For a small dance and for an impromptu entertainment given in the summer, heavy satin, velvet, and brocaded silk frocks are out of taste. Very rich and elaborate jewels are not in keeping with a semi-informal occasion. Only matrons should wear their tiaras and big diamond ornaments at balls. Young ladies should wear as few gems as possible, and those of the simplest pattern: velvet, brocade, and diamonds are suited only for wifehood and maturity.

A débutante at her first ball usually wears white of some light material and, at most, her ornaments should consist of a string of pearls.

At elaborate city balls men wear such dress as has been described in the chapter on Dinners, page 387. To all balls of any ceremony whatsoever the swallow-tailed coat is worn, and the tailless coat is only permissible at the most impromptu and small affairs. To balls given in winter the masculine guests all wear white gloves, and these are put on in the dressing-room and worn when dancing. Careful men, who fear that the slightest moisture of their hands might penetrate the kid and injure the waists and gloves of their fair partners, carry two pairs of white gloves to a ball, and assume a fresh pair in the middle of the evening. At summer dances, given in yacht and golf club houses, or in the halls of private houses after dinner, the masculine guests often come arrayed in immaculate white flannels or duck, and they wear no gloves. A fresh white handkerchief in the right hand protects that part of the woman's fragile gown against which the gentleman's hand is laid when dancing.

OBLIGATIONS OF THE HOSTESS

Whether a ball is to begin at nine or at eleven o'clock the hostess must be in readiness to receive before the arrival of her first guest. Only at balls where great state and ceremony is observed, and great wealth enjoyed, are the guests announced by a butler. Whether a butler an-

nounces or not, the hostess always stands to receive just inside the ballroom door and on the left side. At the moment the hostess takes her place the musicians begin to discourse cheerful melodies, and, if the hostess is giving the ball in honor of a daughter, son, or feminine relative or friend of her daughter, this individual stands to the hostess' left, and until after the dancing has begun receives with her.

To every one presenting himself before her the hostess gives her hand in cordial greeting. If the arrivals are unknown to the person receiving with her, the hostess makes an introduction at once. If the hostess is young and fond of dancing she reserves her participation in this pleasure until nearly all of her guests have arrived. If the hostess is a motherless young lady she should receive with some matronly relative and after the first half hour she is privileged to dance, provided her relative stands by the door during her absence, and provided she comes back to her post after every dance, and the same course can be pursued by a lively young married woman. After the first half hour the young daughter, son, or friend who may be receiving with the hostess should be allowed to participate in the dancing, and none but the débutante, on the occasion of her début ball, should be called back after every dance to her mother's side.

Nowadays balls are not formally opened; the dancing begins at any time after a dozen or more persons have arrived. When the dancing does begin, the hostess whether youthful or mature must give a great deal of attention to securing the pleasure of all of her guests. Unless overwhelmed by the business of greeting new arrivals she must begin from the first moment to observe whether the chaperons are comfortably seated, and whether all the dancing element is fully occupied. We have given in the chapter on Introductions, page 172, full instructions for making introductions at balls, and it is the hostess' duty to see that no guest fails to find pleasure through lack of acquaintances.

A kind and clever hostess devotes great attention to the needs of shy and unattended girls; she sends her son or husband or masculine relatives to take them out, dance with and introduce them; she sees that her daughters are guilty of no selfish neglect; she goes through the rooms at supper time and gathers up the timid and lonely ones and takes them to the dining-room; she allows no selfish young men to lounge in her doorways or hide in the smoking-room, and toward the end of the evening she stands somewhere near the door and takes cordial leave of her retiring guests. On the occasion of a début ball her young daughter stands beside her.

OBLIGATIONS OF THE HOST

The host does not often receive with his wife, but he is bound to devote both time and attention to his guests, more especially the women. If a young and a dancing man, the host tries to secure a dance, or at the least a turn, or a few moments' talk, with all the ladies present, or as many of them as possible. If an elderly gentleman the host pays his respects to the chaperons, and leads the lady of chiefest dignity among them in to supper. If alive to his duties and his privileges, he seconds his wife's efforts in behalf of the shy young men and the quiet girls by finding them partners and by seeing that the selfish masculine guests do not hang about the cloak room.

THE HOSTESS' DAUGHTER

If a débutante and appearing at her first ball, this young lady receives with her mother, shakes hands with all who enter, and, at the end of every dance, comes back to her mother's side until all the guests have arrived. Whether a débutante or not, the daughter of a house does not allow herself to be monopolized by any one or two masculine guests; every gentleman present will wish to dance, walk, or talk with her at least once in the evening, and she must try to oblige as many as possible, whether or not all of them are interesting or good dancers. If a

young lady friend is her house guest, or if some girl friend receives with her, she must be sure that every moment of the time for this special guest is fully and agreeably occupied.

THE HOSTESS' SON

In his unselfish devotion to the interests of his guests this young man follows the rules set down for the conduct of a host. If the ball is given in his honor he stands beside his mother and greets and is introduced to all the guests. After the first half hour he begins to dance, and dares not, for courtesy's and duty's sake, devote himself to any one lady.

ETIQUETTE FOR FEMININE GUESTS

It is quite correct to arrive at a ball at any hour before midnight; for summer dances and for small city dances it is proper to arrive at some time within a half hour or hour after the beginning of the festivity. A woman, on arriving at the scene of entertainment, goes at once to the dressing-room and then, if accompanied by a chaperon, she follows that lady downstairs and into the presence of the hostess. If accompanied by a masculine escort she meets that gentleman on the stairs and precedes him into the ballroom. A husband and wife never enter a ballroom arm in arm. After greeting the hostess, a woman guest follows her chaperon to a seat or stands about a while with her escort,

and enjoys the first dance with him. After this, if her programme is happily filled up, her progress is simple and agreeable enough. If her programme remains destitute of many names she must sit beside her chaperon until her friends or her hostess stir in her behalf. Only when her programme has been promptly filled can she refuse to dance with her hostess' husband or son.

It is not permitted a woman to refuse a dance to one man and give it to another, unless she has been previously engaged. She can, however, deny a dance to one and spend the time walking or talking with another. Having promised a dance, she cannot withdraw her promise unless the best excuse can be given and her regrets expressed. If for good reason she recalls a dance she must leave it to the disappointed gentleman to decide whether he prefers to sit out the dance at her side or seek another partner. If he remains at her side she must grant him that privilege, else her excuses would seem to infer that she avoided the dance merely to escape his company.

It is not wise for a woman to dance too often with one partner, unless he is her betrothed or a relative. It is also indiscreet for a feminine ball guest to haunt obscure corners and sit out the majority of her dances. The etiquette for a young woman and her chaperon has been

given in the paragraph on Chaperons, page 444. After a dance a woman is privileged to walk about with her partner, accept a glass of lemonade, and, if he solicits the pleasure, to sit talking with him until the next dance begins. Then, if she is engaged for the new measure and is desirous of placing herself where her partner can find her, she advocates a return to the ballroom. If the partner of the last dance is evidently engaged for the next, while she is yet unsolicited, she may ask that he take her back to her chaperon. The etiquette for a woman in a ball supper-room is given in the paragraph on Going in to Supper, page 442. A woman waits always to be sought out by her partners. If she is engaged beforehand for a dance and her partner fails to look her up, or thoughtlessly dances with another, she can regard herself as sorely injured and expect a profound apology and plausible explanation for the delinquency or the mistake.

When asked to dance, a woman's reply should be: "With great pleasure," or "Yes, I shall be very glad to dance this," or "Thank you, but really I am quite worn out, and shall rest through this number," or "This is too bad; I fear I am engaged ahead for everything."

THE MASCULINE GUEST

When a gentleman asks the privilege of serv-

ing as a lady's escort to a ball or dance he must provide the means of conveyance to and from the scene of festivity, or, if the lady is accompanied by a chaperon, it is his duty to show her an equal courtesy. After leaving his hat and coat in the dressing-room, and putting on his white gloves, the masculine guest proceeds at once to the ballroom and greets his hostess. If escorting a lady he waits for her in the hall or on the stairway and gives her and her chaperon precedence as they all enter the ballroom. For the chaperon he finds a comfortable seat, and having previously engaged the first dance from his companion he leads her out on the floor.

When attending a ball alone a young man is privileged, after greeting his hostess, to begin at once the pleasant business of securing partners for the dances listed on his programme. If the hostess dances he tries to secure one number with her; if there is a young daughter of the house and a young lady visiting the hostess he must be sure to ask the pleasure of dancing with them. On the moment after receiving an introduction to a lady he is privileged to ask her for a dance, and to do so gracefully and conventionally he need only say: "Do you think you could spare me a dance, Miss A.," or "I hope you will let me have the next waltz," or "May I have a look at your card and put my name down for a couple of dances?" On receiving her consent

he registers his name on her programme and her name on his. After this he may excuse himself in order to ask the same question of other ladies or to seek a promised partner.

A gentleman does not wait several moments in seeking a promised partner, but as soon as the music begins he looks about for the lady whose name is on his programme, and offering her his arm says: "This is ours, I believe," and leads her on to the ballroom floor.

If, through indisposition or the pressure of some important outside engagement, a man is forced to leave a ballroom before discharging all his obligations, he must seek out the ladies who have promised their partnership in dances and offer explanations and apologies. The man who fails to claim a promised dance and devotes his attention to the smoking-room, or to another lady, is guilty of a wellnigh unpardonable rudeness. At the conclusion of a dance a gentleman offers his companion his left arm and leads her about the room, or to where she can secure a refreshing glass of lemonade, or to a comfortable seat. He is privileged to remain and talk with her until she is claimed by her next partner. No gentleman leaves a woman alone on the ballroom floor at the conclusion of a dance, for though one engagement may press upon the heels of another, and though he is really anxious to escape from the society of one woman in order

to seek another, he must invariably find his last partner a seat and conduct her to it. After asking her preference on this point he need linger beside her only a few moments and then rising, say: "Will you excuse me?" or "I must go look up my partner for this next dance; pray excuse me;" bowing, he then walks away.

When a dance is finished, the masculine dancer always says "Thank you," and, even if the waltz or polka is not finished when the young lady ceases dancing, he must not protest if she definitely announces her intention of dancing no more of that number. Through the remainder of the number he must stand or sit beside her unless other swains come up to claim a portion of her attention; then he may excuse himself and try to find a partner for the rest of the dance. When a promised partner begs to be excused from a dance, on the plea that she is overtired, the gentleman in the case has no other course open but to express his regret. He may if he likes take a seat beside the lady and entertain her with conversation, or he can ask to be excused and seek another partner.

When supper is announced the gentleman who has served as a lady's escort makes very sure that she has a companion for the supper-room before seeking one for himself. If she has not been claimed by any one, her escort must perform the service of leading her to the dining-

room and satisfying her appetite. An escort waits for the lady whom he serves to indicate a desire to leave the ball. However weary or bored he may be he never takes the initiative on this point, nor can he show irritation and disinclination if she signifies her desire to retire before he is willing or ready to go. If the duty of seeing her home interferes with his dancing engagements he seeks out the ladies who have their names on his card, makes a full explanation of the necessities of the case, and, having brought his companion safely to her house door, he can return to the ball. Should a good-natured woman insist on returning home without her escort, and should she be provided with a carriage and a chaperon, he may gracefully and properly yield to her reasonable arguments, see her only to her carriage, and return to dance out the remainder of the evening. The man who attends a ball and does not dance, because of genuine ignorance or because he realizes that he is an inferior exponent of the terpsichorean art, may still render himself useful to his hostess and welcome among the guests by asking the women to walk or talk with him and by serving as an escort to the supper table.

POSITION WHEN DANCING

It is not possible to give here even the briefest summary of the rules of the waltz or polka, but

it is necessary to warn many safe or graceful dancers, of both sexes, against the assumption of exaggerated postures when gliding over the floor. A man must not lay his right and sustaining hand high up on his companion's back near the shoulder blades. An inch or two above her waist line and the exact centre of her waist is the proper location for his right hand; with his left hand he holds her right hand, his arm stretched nearly at full length but not thrust out at right angles with his body. Couples who dance and hold their clasped hands high above their heads, or straight out in the air, or in any exaggerated position, and who, as they dance, violently shake these clasped hands, present a grotesque and painfully provincial appearance. The woman who adopts such affectations as bending sharply from the waist, or who drops her partner's left hand in order to hold up her skirt, is as absurd as the man who presses her hand against the left side of his coat near his waist line or shakes her arm in the air.

LEAVING A BALL

At big and fashionable balls, guests may leave after an hour's dancing or onlooking, or they may linger until the orchestra plays the last measure. Those who leave early, while the festivity is at its height, do not take ceremonious or indeed any leave of the hostess, if that lady

has retired from her post by the door and is enjoying a dance, her supper, or a chat among the chaperons. If she is in the immediate neighborhood of the retiring guest, and at leisure, it is necessary to make formal adieu; it is also necessary to take leave of her at the end of the ball, when she is again on duty in the ballroom. At a dance that is small and formal, or informal, it is polite to take leave of the hostess, if that can be accomplished without disturbing her occupation or conversation. At a big ball the guests who leave early slip out unostentatiously; an escort waits in the hall for the lady under his charge. When formally bidding the hostess good night it is polite to say: "This has been a charming evening, Mrs. B.; one almost wishes it might last forever," or "Many thanks are due you, Mrs. B., for my share in your beautiful ball," or "Good-night, Mrs. B.; this has been a brilliantly successful evening, and I have enjoyed myself so much."

SUBSCRIPTION BALLS

A subscription ball or dance is semi-public in its nature when it is held in hotel parlors or in a hired hall. Occasionally a number of leading matrons in a community subscribe to a fund and in turn give the balls at their houses. A ball or dance thus held requires the exercise of all the etiquette specified as suitable for private

balls. When a subscription dance is held in a public place the supper is arranged, served and enjoyed as at a private ball. Dressing-rooms are provided, and the servants conduct themselves as at a private ball. A group of patronesses, however, forms the reception committee, and, as many of the invited guests are the friends of certain subscribers and are unknown to the patronesses, these ladies do not offer their hands in greeting. The patronesses, three or more, stand just inside the ballroom door, forming as they stand a segment of a circle. As the man on duty loudly announces the guests the patronesses bow, and only greet with words and handshakings those who are known to them. In less formal society than our large cities there are few of the guests who are unknown to the patronesses, and therefore every one is cordially greeted by these ladies.

Sometimes at county or club balls a gentleman stands near the ladies of the reception committee and, instead of having the guests merely announced, this gentleman greets them all and introduces them to the patronesses.

After the guests have nearly all arrived, and the dancing has begun, the patronesses, who are on the reception committee, leave, one by one, to dance or see their friends, and the late arrivals come in without formality. A kindly and dutiful patroness tries, in a measure, to

fulfill in some sort the duties of a hostess at a private ball. The guest arriving at a subscription ball that is most formal, and that is given in some semi-public place, bows only to the group of ladies who receive, if all of them are strangers. If known to one or two or all, they can be expected to offer cordial greeting and then the guest passes on to the ballroom. In the ballroom the etiquette is quite the same, for men and women, as though the occasion were that of a private ball. If a man guest has been invited to the ball by the card of one of the feminine subscribers he must seek out that lady, if she is present, and thank her at the conclusion of the evening for the pleasures of the occasion. If she is young he must ask her to dance, walk, or talk, or sup with him. At the conclusion of a formal and fashionable subscription ball the guests go without taking leave of the patronesses.

PUBLIC BALLS

For large public balls, given for charity, given by social organizations for general amusement, and given at country club houses, the etiquette and appointments are nearly always the same. Committees are selected to direct the supper, prepare the ballroom, and receive the guests. Aside from these there may be as many subcommittees as may seem necessary.

The supper should always be a buffet refec-

tion, consisting of salad, sandwiches, ices, coffee, cake, and punch. This is served by menservants in evening livery, from twelve o'clock on. A number of prominent matrons are always, or nearly always, asked to serve as patronesses. They usually appear as a reception committee, and, if there is a grand march to open the ball, these ladies are asked to lead, leaning on the arms of the masculine members of the reception committee. The patronesses and the men of the reception committee wear distinguishing badges. The badges are sent to the patronesses, along with engraved invitations, some time in advance, and, if the ball is for charity or for the purpose of raising funds, the patronesses are asked to sell tickets for the entertainment. Strips of satin ribbon, ornamented with some rich device and fastened by a decorative brooch, form the ladies' badges, and these must be pinned and worn on the left breast throughout the evening of the ball.

Cloak rooms are provided for the guests, with a maid to wait on the women and check their wraps, and a man is on hand in another convenient room to take charge of the belongings of the gentlemen. The patronesses, in their elegant evening gowns, stand to receive just within the ballroom door; the gentlemen of the reception committee stand in a group to their right. Sometimes this order is reversed. A man in uni-

form, or in butler's livery, announces the guests, to whom the reception committee and patronesses bow courteously. If the ball is given in honor of some famous person, this individual stands a little apart with the heads of the various committees, and the guests, having bowed ceremoniously to the reception committee, pass on to be formally introduced to the guest of honor. One gentleman is delegated to perform these introductions. He does so by inquiring the name of any stranger and turning, says: "General B., allow me to present Mr. A.," or "General B., let me present you to Mrs. A." Mr. A. or Mrs. A. in this instance would shake hands with General B., and pass on at once if other introductions were immediately impending.

At the opening of the ball, if a grand march is inaugurated, the guest of honor leads, on the arm of some matron of social distinction, or with the head of the club or organization that gives the ball. Following them come the committees and patronesses, and then such guests as wish to take part or have been asked to take part. The ball is then formally opened and general dancing begins.

If there is a guest of honor he is constantly attended by some of the hosts of the occasion, and the patronesses assist in his entertainment. He is the first person taken to the refreshment room, and when he leaves he is attended to his

carriage by the chief hosts of the occasion. The same courtesies are shown a woman when a guest of honor. If there is no guest of honor the patronesses are the first to go in to the dining-room and to be served. The gentlemen of the committees are their escorts. The patronesses, if not accompanied by their husbands, are attended to their carriages by members of the committees. Guests at a public ball go in to supper as at a private entertainment, and retire without taking formal leave of any one. In the dressing-rooms it is necessary as a rule to give the servant a small fee.

THE COTILLION

If the cotillion, or german, as it is frequently called, is to occupy an entire evening, or to fill the dancing hours after supper, the arrangement of the ballroom is the same. The hostess must supply chairs enough to seat all the couples. These are set flat against the wall and are arranged on two, three, or four sides of the ballroom, in accordance with the number of dancers. The chairs are all numbered in couples by means of slips of paper tied to their backs or arms. Duplicates of these numbers are written on other slips of paper which are all dropped in a basket and from which basket the masculine guests draw, in order to find where they and their partners shall be located. Besides the

preparation of her ballroom the hostess must select a gentleman from her acquaintance who can lead the cotillion. She should select a leader who has had experience, and who is amiable, and she may in all propriety offer to lead with him, or she may leave him to select his own partner, or dance alone, as he may prefer. She must confer with him beforehand as to the number of figures to be danced, and the number and nature of the favors, and whether favors shall be used or not. In all other respects she provides for her cotillion quite as has been directed in foregoing paragraphs on private balls. Let it be here noted, however, that in sending out her invitations a hostess should try to secure an equal number of men and women, and if there is an inequality it is far better that the men should be in the majority. Sometimes a hostess receives with the cotillion leader, but this is not a necessary feature of the entertainment. She does, however, bend all her energies to comfortably coupling her guests so that no unsolicited damsel is left to pine in neglect for a partner. To avoid the presence of partnerless girls the hostess must introduce faithfully.

FAVORS

A cotillion can be comfortably and effectively danced without favors, though it is hardly more expensive, and far more gratifying to the guest,

to provide them. Costly favors provided for special figures are not to be recommended, and a hostess may have every figure or every second or third figure only favored. The favors are always arranged on two tables at the end of the ballroom; those for the men are placed separately from those meant for the women. The favor tables are presided over by the hostess and by one of the chaperons, if the hostess is not dancing herself.

LEADING A COTILLION

The man who accepts the position of a cotillion leader should be quite confident of his knowledge of the part and duties he is called upon to perform. Asked to perform this graceful office, he should accept or refuse the invitation at once, and, if he does accept, he must immediately wait upon his hostess and give her the benefit of his advice and knowledge. If he does not lead with the hostess he should ask if she desires him to dance with any particular lady, expressing a wish to dance with her daughter, if she has one. If the hostess has no feeling in the matter he can lead alone or with a young lady of his choice.

On the evening of the ball the cotillion leader should arrive early. He asks for a bell or whistle to use in signalling. His position is at the top of the room when dancing begins, and

if he leads with a lady she should be seated on his right.

It is out of the question to give here the rules for the ordering of the figures, their routine, number, form, and extent. A man who would lead the cotillion must acquire his knowledge from a textbook on the subject or from a competent dancing master. Suffice it here to add that only an amiable and authoritative person should attempt to lead a german. The dancers must be kept in bounds, but they must never be rudely commanded, rebuked, and pushed about. To put a dancer in his or her place it is permitted to take a lady by her hand, a gentleman by the elbow, and, with a mild "This way, please," or "Pardon me, but you must stand like this," the commands can be easily enforced or made clear to an ignorant person.

DANCING THE COTILLION

Men and women who can waltz, glide, and dance the polka are quite eligible for the cotillion without other specific experience. Cotillion dancers must obey the leader, and inexperienced persons should keenly observe their better trained friends and rely on the leader for example and direction in getting through the figures. Men who are invited to a cotillion not infrequently engage their partners beforehand.

It is nearly always quite safe, though, to wait until the evening of the dance before soliciting the dancing companionship of any lady.

The man who serves as a lady's escort to a ball is expected to beg her partnership for a cotillion after supper. Superfluous men at a cotillion are always welcome to dance alone. They take the seats that are left over, persuade the leader to call them up for certain figures, and, where general waltzing is allowed, ask such ladies to dance as are not already claimed. The superfluous woman feels the humiliation of her position keenly when a german is danced. She cannot dance or sit alone. At a pinch she may ask some other superfluous woman to dance with her, tying her handkerchief about her arm to signify that for the evening she is dancing as a gentleman. This can be done at jovial and informal dances where much ceremony is dispensed with and the men are markedly in the minority, but it is an awkward position when a large, formal, and fashionable cotillion is given. When a figure is called for by a leader, and the gentlemen and women rise to choose their partners, those men who are called up and favored by the ladies say "Thank you," when the lady beckons, and "Thank you" again at the conclusion of the figure. A gentleman also thanks the lady for her partnership when she has been called up and favored by

him. A woman murmurs her thanks on receiving a favor. Guests should not retire until the cotillion has been danced out. They then take formal leave of the hostess with expressions of gratitude for the pleasure of the evening.

Margaret Watts Livingston

MUSICALES

And the night shall be filled with music,
And the cares that infest the day
Shall fold up their tents like the Arabs,
And as silently steal away.

THE poet knew whereof he wrote. To the man or woman whose ear is trained, and whose soul is attuned to the beneficent influence and charm of music, there is no greater pleasure than to listen to the harmonious rendition of the masterpieces of the world's composers.

As a familiar medium between the masters and their apostles nothing seems to answer the purpose better than the musicale. As a form of entertainment it is growing in popularity, and very deservedly so when one considers that to make a success of it is merely a matter of technicality combined with ordinary judgment. A hostess can give a most brilliant entertainment without being the possessor of the sparkling wit or magnetic qualities which are necessary to produce the same results along other lines. It is a form of hospitality which commands the greatest respect from the uninitiated, and requires the least spontaneous effort on the part of the hostess.

MADAM DECIDES TO GIVE A MUSICALE

If she is wealthy the world of concert artists

is at her command, and there are several prominent musical bureaus in all the large cities that will take entire charge of furnishing a highly artistic and satisfactory programme.

But supposing that she is not overburdened with this world's goods; that she possesses a pretty home and only a moderate amount of money to spend on entertainments; she should then look about her acquaintances for some talented amateurs who would be glad to contribute their musical efforts for the pleasure to be obtained from assisting at such a function. Where it is possible to do so, however, the artists, if they are dependent upon their music for their livelihood, should always be paid. Where amateurs are to be sole performers it will be well to secure them before issuing the invitations. Invitations should be sent out at least two weeks in advance. For proper forms see page 122.

After the invitations have been issued the hostess should then make up her programme and try to have the class of music selected as far as possible in accordance with the tastes and limitations of her prospective audience.

If her guests-to-be are not frequenters of the opera or recognized patrons of the Philharmonic and Symphony Societies it would be wiser to shun operatic and classical arias and confine the artists to simpler selections. Ballads are

always popular with a drawing-room audience, and one or two very old English songs, such as "Drink to Me Only With Thine Eyes" and "Sally in Our Alley," or some of the old Scotch songs, invariably awaken ardent enthusiasm in the breasts of the more elderly guests whose memories go back to the period of their popularity.

If a hostess is not musical and fears to trust to her own judgment, she can confide the delicate matter to some musical friend, qualified to carry it out successfully. The programme should be arranged intelligently as to the general order of the selections to be given and, if possible, no two instrumental or vocal numbers of the same *genre* should follow each other. This will give an idea of a well-conceived programme:

1.—Piano Solo.
2.—Song for Soprano.
3.—Violin Selections.
4.—Baritone Solo.
5.—Soprano Solo with Violin Obligato.
6.—Piano Solo.
7.—Duet for Soprano and Baritone.

For the evening in question the hostess will have printed at a very moderate cost some dainty little programmes, which will give an air of finish and forethought to the entertainment, besides proving a great satisfaction to both the artists and the audience.

THE DATE FOR THE FUNCTION ARRIVES

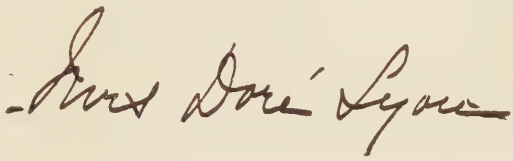
At one end of the room an improvised stage or space has been arranged for the piano and the artists. Considerable distance should be left between the singers and the audience, for artists dislike to be crowded upon their hearers.

If the number of guests invited exceeds the seating capacity of the regular furniture the hostess must provide extra chairs. She should, if possible, secure something more comfortable than the ordinary camp chairs so frequently employed. Many a fine pianissimo effect or dulcet high note has been spoiled by the creaking of these uncomfortable makeshifts. The extra seats should be arranged in rows as at a formal concert. The hostess greets her guests upon their arrival and, at a given hour, the programme begins. This ends the responsibility of the lady of the house until the musical programme is finished. A collation in accordance with the desires of the hostess is usually furnished, and if there is not an extra room to which the guests may adjourn to enjoy the same they remain in their seats, in informal groups, and the refreshments are passed. After the collation "adieux" are in order, and the guests wend their ways homeward with the consciousness of having attended a swell entertainment, however indifferently the music to which they have listened may have been rendered. Should

a hostess wish to entertain with music in a less formal fashion she may invite her friends to an ordinary "At Home," adding the word "music" to her invitation—usually in the left hand corner of her card. On such occasions there is no stiff arrangement of the chairs. The attractive disorder of an afternoon tea or an evening party is retained, and the guests listen to the vocal or instrumental selections between cups of tea or scraps of conversation. It is the height of rudeness, both to the hostess and to the artists who are doing their best to please the invited listeners, for guests to talk while a musical number is being interpreted. The hostess should make careful note of these ill-bred offenders and strike them from her list for all similar functions. The men and women who chatter at a concert or musicale are offenders against public comfort and should be promptly reprimanded. If they do not care for music they should either stay away or come prepared to consider the enjoyment of those who do.

Nothing in the world is so elevating to the man and woman who have cultivated their tastes to appreciate and enjoy its mellowing effect as music. It will uplift them from the most sordid cares of life and transform the deserts of their minds, laid waste by the cares and trials of a struggle with the world, into the most luxuriant and flowery bloom. The golden tinted

hopes and rosy aspirations of one's youth come back with the sound of a long-forgotten melody. Therefore, let us urge the musicale and any form of entertainment which has music for its main attraction as one of the greatest moral and mental educators of society.



HOW TO GIVE A MUSICALE

THE giving of musicales is an increasingly favorite form of entertainment, and should be encouraged, as should all social entertaining which appeals to the intellect and elevates the fancy. The bidding together of one's friends implies too often merely conviviality, with conversation that is merely the idle gossip of the moment.

In a large city it is a comparatively easy matter to give a musicale, as one either personally knows excellent musicians or can obtain their co-operation through some obliging friend who serves as a go-between. In the smaller towns, however, it is a more difficult matter. Frequently in smaller places a number of congenial spirits unite in a club or society which meets at stated times for practise; either to sing choruses or to play *ensemble* music which is interpreted by piano and instruments. The friends are bidden to hear the results of these rehearsals.

HOW TO GIVE A MUSICALE IN A SMALL COMMUNITY

Choose singers, or those who play well on the violin or piano, and take as an objective point the study of the works of a certain composer, or a certain class of musical compositions, possibly working out a definite musical scheme, such

as choosing the works of the contemporary composers of a given period. Young girls recently returned from their study, or matrons who have had the advantage of the study of music, can spend two or three hours a week in rehearsing, giving an occasional musicale to which their friends are bidden. In each town will be found musicians who can guide those wishing to form a music study club.

I have seen the atmosphere of a large isolated summer boarding house changed by the advent of two young pianists, one a music teacher and the other a fairly good amateur performer. Up to their arrival idleness and stupidity had prevailed, enlivened only by gossip, but the energetic young piano teacher, although taking her hard-earned vacation, could not stand such utter stagnation. She sent to New York to a well-known music lending library for the different symphonies that had been given the preceding season, arranged as piano duets. Before long this assemblage of middle-aged women had entirely changed its attitude of semi-querulousness. Each afternoon a happy two hours was spent in listening to the interpretation of fine music. These "summer boarders" have since told of their increased interest in music, of their attendance at the classical concerts the subsequent winters, and of the influence which they in their turn have exerted over others to follow

the example of those two young musicians to improve their summer leisure.

Supposing a young matron who has had some years of musical training when at school, on marrying, moves to some town a long distance from the large cities. Her "Baby Grand," a wedding present, is the joy of her heart. She has a spacious drawing-room opening into one or two other equally spacious rooms; here are all the possibilities for entertaining. Let her not fold her hands in inert despair with the argument, "People are so unmusical in this town; the atmosphere was so different in Boston." My dear young friend, create your own atmosphere. You will be sure to find other congenial spirits who have acquired some proficiency in music, and a professionally educated musician is often within reach. Look over your material, decide what your best forces are, and outline your scheme for the winter's music accordingly. There is almost always an educated German pianist within reach and usually a good violinist; with these you can arrange trios and duets. One or two more instrumental players may be discovered, and there you have your quartette with strings or your trios with piano. Think of the wealth of exquisite music which lies before you, of the delightful hours which you can bring to your community. Invite at first only those whom you feel sure are music lovers, in-

cluding the others in your occasional larger affairs. By this means you will find a taste for better music surely growing.

In a small town where there are but few distractions it will be considered a pleasant variety to be bidden to your home for the monthly evening musicale. Soon such guests as were politely bored at first will give evidence of an increased interest as they become familiar with the selections. They will ask for their favorites. It is well to let your guests take an active part in these musicales by asking to have their favorite selections repeated. Give occasionally a "Request Programme." Interest in the music rendered can also be stimulated by choosing each time the works of a certain composer, and the literary members of your community can be utilized to give papers on the life, trials, and successes of the different composers. It is also easy to obtain a musical synopsis from publishers, of the more important works, which outline the composer's underlying thought and call the attention of the audience to the different themes and the deftness of the composer in interweaving the same. It is an unintelligent custom to merely perform a composer's work, leaving the audience unenlightened as to his musical purpose, for certainly one listens with far greater intelligence and enjoyment if one is made acquainted

with that composer's standing in the musical world. This idea of having short papers read, giving the musical analysis of each composition, will serve also to stimulate those in your community who have a literary tendency, drawing them closer to the music, while the musicians will become more analytical.

When giving a series of musicales brighten your programme by songs rendered by home talent. Should your programme be classical the songs should be by good composers. If you have a trio, quartette, or piano duets for the rendition of serious music, be sure after one of these numbers to have either a taking instrumental solo, or better yet, a song. Avoid long programmes. For instance, give three trios or *ensemble* selections, one to open the programme, then a group of short songs rendered by an attractive singer, another trio, then another song, and reserve your best trio for the last. Begin with a classic such as Beethoven, Haydn, Mozart, reserve for your last number a trio from one of the modern romantic composers, Rubinstein, Strauss, Belios, Liszt, and others. Never give a programme that lasts over one hour and a half, even when you have a thoroughly musical audience. It is always better to have your audience manifest a desire for more than to have them feel bored and weary. The main secret in keeping the interest of the audience is to avoid

long pauses between the selections, to have the numbers follow briskly.

If your invitations are for half-past eight have it understood that your programme will begin promptly at that hour, and that it will continue without interruption, with the exception of one intermission of a few minutes to allow the guests to change their seats and to chat a little while. After the one intermission, continue your programme without any delays, that there may be ample time afterward for refreshments and conversation. Complete silence on the part of the audience is the first essential of a successful musicale, and silence is still more important on the part of the hostess and of her servants; no noisy shutting of doors, no ringing of bells, no outside noises in other parts of the house. This rule should be religiously observed no matter how small the audience and how unknown the performers. The arrival of guests noisily talking should not be permitted; it distracts the harmonious *rapport* between the performers and their audience.

In arranging her rooms for a musicale the hostess should first think of the position of the piano. Let it be placed as far as possible from the door through which the guests are to enter. Never have the music or reciting take place close by the entrance door.

If you have a long drawing-room, move the piano from its place by the front door to the rear of the room. If you expect a crowded musicale, causing the guests to overflow into the room beyond the long drawing-room, have the piano at the end of the drawing-room, seating the guests facing each other, those in the drawing-room facing the rear room, and those in the rear room facing the drawing-room. The singer or performer should stand so as to glance alternately first in one direction and then in another. By moving the piano to the end of the drawing-room the attention of the guests is entirely centred on the performers, because their backs are turned to the late comers, who can thus glide into their seats without causing disturbance to the entire gathering. There should always be some one to guide the guests to their seats and to see that the first comers take the foremost seats, thus leaving the empty seats near the door. A little firmness in guiding the guests in this fashion would save many conversations in stage whispers, which are most distracting to the enjoyment of all. Where a crush is expected a provident hostess ties up the rear rows of seats with ribbons, thus compelling the first comers to seat themselves in front.

If the drawing-room door has been removed, be sure to have a curtain in its place to draw whenever a number is being rendered. Keep all

late comers on the other side of the curtain, or of the closed door, until that selection is ended. This rule must never be deviated from if you wish your guests to enter into the spirit of the music.

Should there be a tendency on the part of the flirtatious young folk or of unmusical guests to indulge in conversation and laughter, a smiling hush will remind them of the courtesy due the performers. Never allow conversation during the music. If your rooms are large and your guests are many, be sure to station some one at the rear who has directions to politely silence any disturbing element. I have seen wonderful performances of distinguished musicians completely marred because of the lack of courteous forethought on the part of the hostess. To insure an atmosphere of delightful enjoyment for the guests and the musicians because of the rapt attention given, be sure to have perfect silence during the musical numbers; second, not too long a programme; and third, no pauses, or very short ones, between the numbers, the shorter the pauses the better, otherwise the guests are tempted to drop into conversation which they are loath to cease when the performers appear.

Never seat guests, or pass refreshments, or turn the light up or down, or close windows, or make other movements, even

if urgent, while the music is going on. Attend to all these details between the numbers. As a rule it is best not to serve refreshments until the end of the programme. Sometimes refreshments are served after the regular programme has been rendered, though there may be subsequent selections in more popular vein, but when the music is resumed do not direct your servants to continue serving or removing the refreshments. When you ask any one to perform, show him the courtesy of removing all disturbing elements. You will always find that musicians are glad to give their time and talent in a house where a tactful hostess ensures them undivided attention, thus causing enthusiasm to prevail.

If you are a young housekeeper and have not as yet bought your piano do not choose the inartistic upright piano. Secure a small grand or baby grand for your parlor; no matter how small your parlor, remember a small grand such as is now made is a far more artistic ornament in it than all the twisted up chairs and useless little tables, jardinières, etc. A small grand piano, a music stand with some well-bound volumes of music, a few handsome low chairs, a fine picture or two on the wall, and one table with choice books. Such a drawing-room reveals far higher mental and artistic development in the hostess than one which is filled

with cheap bric-a-brac and many tables covered with cheap ornaments. A drawing-room arranged on the simple lines above described is one which might grace a millionaire's house. Where there is only one drawing or sitting-room do not fill it up with upholstery, sofa pillows, scarfs, cheap bric-a-brac.

HOW TO GIVE A MUSICALE IN A LARGE CITY

Here is a proposition of a different order. At every corner there is a church with a quartette of finely trained voices, while every incoming steamer brings foreign musicians who are only too glad to be introduced to the American public by being heard in public and private. The hostess who gives a musicale in a large city has to avoid overcrowding her drawing-rooms if she wishes the musicale to be a success. How frequent the lamentable spectacle of some fine singer, who is vainly endeavoring to make himself heard, while the man at the door calls out the names of the arriving guests and while the shifting, restless crowd surges backward and forward, all talking in unmodulated tones. What an insult to ask any one to thus sacrifice their talent for the so-called enjoyment of the guests. Frequently, when the refreshments have been served, a singer or reciter is asked to raise his single voice against the combined rattle of crockery and buzz of voices. The worst insult

of all is to urge him to sing when no accompanist is provided, especially when the piano is an upright, forcing him to turn his back to the audience while he is singing. Can one imagine a more absurd thing than to expect a singer to turn his back to the audience? We would think a reciter mentally deficient who undertook to recite a pathetic, humorous, or sentimental poem, giving us but his back to gaze upon. We would soon turn our attention elsewhere, and probably commence conversation with our neighbor. Yet every day singers are asked to sing pathetic songs or those of love and sentiment with their backs turned while they manipulate the keys of the upright. An upright piano should only be tolerated for the first piano practise of children and in boarding schools where space is valuable. If you have one, place it so far sideways that the singer while playing can glance off at the audience. Never stand it against the wall like a sideboard. By placing an upright piano far enough out from the wall one can make an artistic "corner" by draping a Japanese or Liberty silk scarf to cover the back of the piano, and placing a low seat behind it.

Avoid all draperies in a music room, or in your drawing-room when using it for a musicale. If the rooms are divided by wide doors curtained at each side, either take down the cur-

tains or draw them entirely back from the doors, so that none of the sound will be smothered. Remember that all hangings deaden the vibrations. Music rooms should only have curtains of the lightest texture at the windows. Never have tapestried walls or heavily upholstered furniture. Have a hardwood floor with few rugs, and no rugs under the piano or where the musicians stand; it is astonishing how much more brilliant the tone if the performer stands on a hardwood floor.

Musicales given in large cities are arranged either because of the genuine love of music of the hostess or to foster her social ambitions. If she is a social climber let her display the most conspicuous singer or the newest pianist her influence or her pocketbook can secure. By a deft manipulation of a combination of a generous pocketbook and of extending the hand of good-fellowship to certain artists who are not easily to be enticed at any price, solely through their successful musicales certain hostesses have become social powers in New York. These musicales have been musical events to which the leaders of fashion and the magnates of finance have been glad to be bidden.

The gold of Midas is impotent to command a truly successful musicale or the atmosphere of a "salon" to which those bidden are ready to respond. The divine

muse must be courted. She smiles but icily on the pompous, self-sufficient magnate who hires artists as he does his caterer, merely to display his wealth. *Bonhomie*, good-fellowship and appreciation are to the real artist the very essence of existence. In certain great houses where celebrities are secured by means of fabulous fees, the blasé manner, the cold, faint applause of the richly bejeweled audience, which is solely preoccupied with itself and its own ambitions, and which lends to the high-priced music but a disdainful ear, the most luscious tones, the happiest inspirations of the artists are never heard. Their souls are chilled by the apathetic indifference and by the trivial inappropriate comments of their audience.

Who can forget the evenings given by the late Senator Calvin S. Brice, in the beautiful music room of the historic old Corcoran Mansion in Washington. Secured by the bounteous purse of the host, vivified through "Tom" Beatty's magic wand of human sympathy, of artistic appreciation, the artists lavished their talent in generous response. After all the numbers officially engaged were given, after supper, of their own accord, back to the music room the performers would invariably go, asking the privilege of singing again, of playing their choicest bits, blossoming in the warmth of that genial atmosphere.

In New York perfectly conducted musicales are those given by Mr. Albert Morris Bagby in the Waldorf-Astoria. So perfect is the decorum, the silence, in that fashionable audience that during each number not a word is spoken, not a sound is heard; no one is allowed to enter or to leave the room while the music is in progress. The magnetic swaying of that audience by the performers is surprising when one realizes that the audience is composed of the most blasé of opera subscribers, who hear music until late hours many evenings each week and yet come at an early morning hour to these concerts to hear the very same musicians again.

If you attend a musicale remember you go to hear music, and if you wish to converse retire into another room and do not, by rising or other restless movement, disturb the enjoyment of your fellow-guests. Speaking of musicales I will describe two which I have attended in private houses recently. One shows how not to give a musicale and the other shows how to attain the highest success as a hostess when giving one.

HOW NOT TO GIVE A MUSICALE

At the first house, where a musical club met, it was too evident to the disturbed and finally hilarious audience that the hostess had never heard of the art of giving a musicale. The piano

had not been tuned (all the performers made wry faces when their turns for performing came), its discordant tones were smothered under heavy velvet scarfs and great vases and bric-a-brac, as confusing and as inappropriate ornaments to a piano as it would be to cover the outlines of a statue with draperies. The piano stood at the wide open double door of the drawing-room, consequently the guests all sat facing toward the front of the house; every time late comers arrived all attention was attracted to these guests, while they ascended from the stairs in full view of the audience and descended again. No one was stationed at the front door to prevent the ringing of the bell, consequently every other minute there was a loud jingle clashing with the music within. Each time would follow conversations in stage whispers between the servant and the arriving guests. At intervals during the entire performance we heard this formula: "Upstairs, ladies' room front," "Upstairs, gentlemen's room to the rear."

After the guests had noisily ascended and descended the stairs the hostess would rise, pass the performers to welcome these guests, and hoarsely whisper while motioning them to their seats directly in front of the singers. While we were endeavoring to hear a tender poem on the death of a little child, the postman came to the door, a loud double ring and a conversation with

the servant followed. When he had finally been settled and had departed, the little daughter of the hostess appeared to hear all about it. Throughout the musicale the child ran up and downstairs, conversing with the maid at the top of her so-called "whisper-voice," slamming the door every time she disappeared downstairs, only to reappear an instant later. All this time we were endeavoring to glean pleasure and musical inspiration from the programme offered us!

Presently a song was sung, a soft lingering song of twilight with thoughts in it of those far away, of heart sorrow, of loving, of longing. In stentorian tones in the rear we heard: "4697 Columbus," "No, no, Central; wrong number, 4697 Columbus, I told you before." "Ring off there." Evidently the master of the house had a telephone somewhere and did not realize any more than his spouse that silence is the first essential element of giving a successful musicale. All this time the guests were in a state of suppressed titters, and the singer, as she afterward expressed it, "was ready to go through the floor." A literary celebrity, whose presence had been secured with much effort, was asked to make a short address. As this was the last number on the programme, servants began to carry in trays full of refreshments under the very audible supervision of the host-

ess, the repeated slamming of the door punctuating the remarks of the unfortunate celebrity.

A SUCCESSFUL HOSTESS

We are indebted to another Western senatorial magnate for the thoroughly genial informal musicales given by his daughter each winter.

She receives on Sunday afternoons. She is simply "At Home" to her most valued friends. A string quartette, all the members superior musicians, give two or three exquisite selections and singers pour forth their souls in song. As a servant is stationed at the door to watch for arriving guests, the door opens noiselessly, one's wraps are quietly taken, the bell is never rung. At the drawing-room door the hostess, an orchid-like young woman with a softly modulated voice, bids a smiling but silent welcome if a selection is being rendered, giving her full attention to the music, thereby guiding her callers to attention. The masterpieces of Rubens, Van Dyke and the latest choice bits of the French impressionist create an atmosphere. The souls of the artists on the walls and of the musicians blend to our enjoyment.

As the handsome drawing-room becomes crowded, a friend who is called "master of ceremonies" sees that the guests in the adjacent rooms are silent each time

the music is in progress, and keeps out the roar of the laughing and the chatting crowd in the dining-room by closing the door during the music. The guests amuse themselves as they prefer, either in sedate fashion listening to the music, or by joining the gay assemblage in the dining-room. The atmosphere is genial, the music is choice, not too much of it. The simplicity, the quiet elegance, the perfect harmoniousness of the salon is indeed that "art which conceals art."

Lilli D'Angelo Bugh

THEATRE AND OPERA PARTIES

ONE of the most satisfactory ways of entertaining or returning social obligations is by giving a theatre or opera party. The host or hostess is free to participate in the enjoyment prepared for the guests, for responsibility for the actual entertainment of the evening rests of course on the players and singers. In other forms of hospitality, as, for instance, a large dinner party, both host and hostess often feel suspense and anxiety lest things may not "go off" just as planned. In a theatre or opera party such feelings find little place. An enjoyable evening has been offered the guests, and the hosts are not supposed to guarantee the success of the theatrical performance, the harmony of the opera, or even a perfection of seasoning in the viands which the caterer spreads before the party in his restaurant. Therefore, with certain fixed facts on the hosts' programme, hosts and guests are equally free to enjoy themselves.

A theatre or opera party obviates much responsibility, in that the performance of a successful play, or of a reigning favorite, or the singing of a great opera, is a fixed fact, as is also the supper to follow, usually at one of the fashionable restaurants.

However, nothing worth the having is ever

obtained or accomplished without careful thought, and a theatre party is no exception to the rule—even though the occasion is admittedly less arduous than a dinner given in one's own home.

The highest type of public entertainment is of course grand opera. In the first place it really is grand: the finest building, the richest and best-dressed audience, the most famous music of the most famous masters, and the greatest and highest priced artists to sing the rôles. Naturally an opera party represents a large outlay of money and, in that sense, is of course a greater compliment to one's guests, since in general one does not make such outlay except for particularly valued friends.

CONGENIALITY THE KEYNOTE

In an opera party everything should be consistent. For instance, the host must not take guests to grand opera and then finish the entertainment with a meagre supper, whereas an informal supper after some performance, other than grand opera, would, no doubt, be fully as much enjoyed, if the company be good. Just here let me say that the keynote of a successful opera party is the choice and congeniality of the guests. This may, indeed does, apply to every social function; but one can readily see that, at an opera party, if one-half the guests

are musical enthusiasts and the others care only for opera as a social affair, such people would be apt to spoil each other's pleasure.

Having thus conceded that the host has carefully selected six or eight congenial people of the same social set for an opera party, the first step is to invite the guests according to the form given on page 119.

INVITATIONS AND ACKNOWLEDGMENTS

The invitation is written by the hostess on her usual note paper, and should be sent out at least two weeks prior to the date. Of course the recipient of such an invitation should reply immediately, and by that I mean within the hour, if possible. The note of acknowledgment should never be delayed beyond a few hours, say long enough to permit of the husband returning from business and the wife to ascertain if his engagements will allow their acceptance. If such be the case, then the wife, upon whom this social correspondence usually devolves, writes the reply.

An invitation of this importance must always under all circumstances be answered the same day. Not to do so is exceedingly ill-bred. Some one, in giving the definitions of what is well-bred or ill-bred, said "to be well-bred is never to cause a moment's uneasiness or discomfort to another." Of course to be ill-bred is to do the opposite, and the fact that to delay in answer-

ing an invitation as described would naturally annoy the host and hostess, becomes at once apparent. Therefore to reply at once is the only thing for a well-bred person to do. By a tardy reply the host is delayed in the choice of seats or box at the opera, and not infrequently in the selection of the guests themselves. "But," I heard a young matron remark, "I could not give an immediate reply. I had to wait until I heard what day Cousin Sarah was coming from Boston." No excuse whatever. In so important a matter as the pleasure of ten or twelve people, a hundred Cousin Sarah's visits should not be allowed to interfere. If the cousin's visit is of greater importance to you, decline the invitation at once; or if you think otherwise accept; but, whatever you do, do it immediately.

I have said six or eight people, because that number is about equal to the usual capacity of a theatre box. Of course one may invite more by taking two boxes, but unless they adjoin, there is little pleasure for those not sitting in the immediate proximity of the host and, besides, small parties are more quickly put *en rapport* with each other. If the host takes seats instead of a box, then more than ten people are difficult to entertain equally well; even with this number five should sit just back of the other five, instead of having the ten seats in one long row.

CONVEYANCES FOR THE GUESTS

Having selected the opera and the guests, when the evening arrives, the host, an hour before the beginning of the performance, sends carriages to convey each guest to the opera house, having previously sent a card of admission upon each acceptance of the invitation. In this way no one is kept waiting for another, but all proceed without trouble or annoyance, to their proper places, where the host and hostess arrive first of all, and are ready to greet their guests in the box. Where no separate tickets are issued for a box, but only one collective ticket, the host waits to receive his guests in the lobby. It is not always necessary to send a carriage, unless one wishes to impress his guests with the fact that he is giving the entertainment on a particularly grand scale, irrespective of any consideration of expense. Indeed an opera party is more often given by allowing the guests to proceed to the opera house in their own way and in their own conveyances.

ENTERTAINING IN THE BOXES

When one arrives in a theatre box each newcomer is introduced to the other guests, if not already acquainted, and it is the duty of all to make themselves mutually agreeable. Conversation must only be indulged in between the acts, as far as the theatre is con-

cerned. It is true that some fashionable and well-known people do indulge in conversation during the performance. Nothing can be more ill-bred, or answer more emphatically the question, "Is polite society always polite?" It is a regrettable fact that it is not. No truly polite person could possibly so annoy others in the audience, who have paid their money in good faith to hear the opera as well as see it. People who are true artists, and lovers of music for its own sake, never think of the opera as a place to exploit themselves.

THE SUPPER THAT COMES AFTERWARD

After the opera comes the opportunity for the real *finesse* of the host to be shown. It is then necessary for him to secure carriages to convey his guests to the place where the supper is to be given, which should, of course, be the most fashionable restaurant in town. It is the duty of the host to go previously to the restaurant and secure a well-placed table, and also determine upon the menu. The guests should no more be troubled with these matters than if the supper were given in a private house. The manner of seating the guests should also have been arranged.

There is nothing so rude as for a host on such an occasion to ask the guests of what they will partake; most people would naturally select

something not too costly. The host should not only have selected the viands, but all bills of fare or anything that would show the cost of anything should be moved out of sight. The reason is obvious; for the same reason the host should never pay for a supper before his guests, or even tip the waiter. Everything of a financial character should be quite hidden.

A MENU FOR THE SUPPER

What should the supper consist of? Well, this is about the accepted menu: Oysters on the half shell, a bird, salad, ices and cake. Lobster à la Newburg may also be served after the oysters, but a supper not too heavy is better adapted to a number of people. As for liquids it is more elegant to drink but one wine—champagne—the dryer the better, for digestion and the tastes of cultivated people. "Champagne cup" is a very appropriate and palatable drink with supper, and is less heavy than the wine itself.

LENGTH OF TIME IT SHOULD LAST

The supper should last as long as the conversation and pleasantry lasts. When by apparent mutual consent the party breaks up, the host may call carriages to take his guests home, but this is straining a point, and is not necessary unless it be in the case of a lady unaccompanied. In such a case the host should assign

some one to act as escort, it being unkind, to say nothing of the etiquette of the occasion, to allow a woman to go home alone late at night.

The next day every guest should write the host or hostess, preferably the latter, a note of thanks for a very enjoyable evening. This note serves a double purpose: it not only shows appreciation on the part of the guest, but it also informs the hostess that each and every member is all right; that nobody took cold or felt ill effects from the supper; and that nothing but pleasure has resulted from the entire occasion.

ETIQUETTE FOR THE OCCASION

A host and hostess may give the supper at their own home, but this involves more responsibility on their part; and indeed it is a change and a large part of the evening's enjoyment to go to some one of the fashionable restaurants for the refreshment. It is also a pleasure to see and be seen by one's friends. No one of a party should ever leave the host or his table to go to speak to some one whom he may know at another table until the party is over and the guests are on their way out of the restaurant to go home. Then, of course, it is perfectly admissible to stop and chat a moment with friends in passing them. I speak of this particularly, for I once witnessed a guest excuse himself from his host's table to chat for several

minutes with a young girl at another table. His rudeness made the other guests partake of almost cold lobster à la Newburg, which could not be served until he returned to the table at which he was a guest. This annoyance put a damper on the whole party. I doubt if the host ever invited this ill-bred guest again.

THEATRE PARTIES

So much for the opera party. The theatre party is less expensive but just as enjoyable—perhaps more so to those who do not appreciate or care for grand opera.

With regard to the sending and accepting of the invitations for theatre parties there is no variation from the forms already given for opera parties, unless in the case of very intimate friends. Theatre-party invitations should always be rather informal and in the first instead of the third person. The preliminaries having been arranged, perhaps sixteen or twenty might be invited. A popular play at some leading theatre is usually selected, and a stage or omnibus is hired for the occasion. The host and hostess are first called for, then the stage is driven to the residence of each guest, and a jolly time is enjoyed going from house to house to "take up" the passengers. Of course, in this case, the host holds all the tickets, instead of previously distributing them to each guest. After

such a theatre party the stage is in readiness to take all together to some one of the fashionable restaurants, when a supper similar to the one already described may be indulged in, it having been ordered previously. Or a supper may be given at one of the several restaurants where shell fish and chafing-dish specialties are made prominent. The stage, after the supper, conveys the guests to their own homes, the host and hostess accompanying them upon the merry round.

BOHEMIAN SUPPERS

There is still another mode of procedure for a theatre party, less formal in some details but of very great enjoyment. People from the fashionable world not infrequently make up a party for an evening at one of the vaudeville houses followed by a Dutch or German supper in some quaint little "rathskeller." Consistency is at all times a jewel. One would not think of going after grand opera anywhere but to the most costly, elaborate, and fashionable place in town, but after an evening passed at a vaudeville theatre the Dutch supper is more appropriate and often makes a pleasant change. For such a theatre party, or in attending one of the scenically produced melodramas or comic operas, an informal note will serve as invitation.

AT A DUTCH RATHSKELLER

The acceptance should be in similar form.

The host may send a stage to take up the guests or the hostess may, upon acceptance, ask the guests to meet at some rendezvous near the theatre, such as a convenient hotel parlor or the lobby of the theatre. The Dutch supper to follow the play may have been ordered at one of the really fine rathskellers or German restaurants where just as cultured people may be found on occasions as at the more elaborate hostelries. The previously ordered supper may consist of cheese, caviar, and cervelat sandwiches, chicken or lobster salad, Welsh rarebit, or similar dishes. It is quite permissible to ask each one what particular brew of beer he prefers to drink, for this is a Dutch supper, remember, and nothing but beer should be drunk —unless in cases where beer is found indigestible. Then seltzer or ginger ale might be ordered. Of course it would be very ill-bred for one at such a supper where all were drinking beer to declare his preference for champagne. A well-bred person will always prefer what the other guests drink, or if he really cannot acquiesce in what he knows to be a polite fib, then he should never call for anything more costly than the beer. For this reason I suggest the ginger ale or one of the beverages known as "soft drinks."

POPULARITY OF THE THEATRE PARTY

From the foregoing one may see that theatre

parties of various kinds and degrees may be given, all equally enjoyable in their respective ways. As even the smallest towns in our great country now boast of a theatre or opera house sufficiently good to catch most of the traveling companies that originate in the great metropolis, it becomes evident that those living in small cities and towns may also indulge in the theatre party. It is a delightful way of passing an evening, if the company is congenial, and it is an excellent way of discharging social obligations with the least responsibility for the host and hostess. I have referred in the beginning of this article to the appropriateness of having the guests in the same social set in order that all may feel comfortable. Some people are so constituted that to meet people of whom they have never heard, and therefore know nothing, detracts from their enjoyment. Such people are to be pitied, for they lose the pleasure of rubbing up against different mentalities; at the same time, while they are our guests we are in duty bound to respect their idiosyncrasies. We have no right to invite people and then make them unhappy or even uncomfortable.

Mrs. Leon Harvier

THE ENGAGED GIRL

BEING ENGAGED

THE girl who has just entered upon a happy engagement probably feels that she is at the acme of bliss, and it is quite likely that she is. Since the goal of an engagement is marriage, there is a prevalent impression that the latter state will be more joyous than the first. It will certainly be different, but it is much to be questioned if it will be any more delightful. The preparations for marriage, pleasant as they are, yet bring one to it with a feeling of expectation. It is something that is planned for and discussed for months or weeks in advance. The betrothal, while it may not be totally in the nature of a surprise to the girl, is yet not a matter that has been under public consideration by her family and friends before it is an accomplished fact. So there is about it a glamour, a sweet novelty, that no other circumstances in life can produce.

The effect of all this upon the girl is varying, according to her individual character. To one it brings a great sense of responsibility, and the thought that she has taken the happiness of another into her keeping will impress her as a solemn and sacred thing. In another girl, one of more frivolous tendencies, the result will be to heighten her sense of importance, while at the same time she may look upon the whole affair with a certain flippancy and gayety.

LOVE'S DECLARATION

All the wealth I had
Ran in my veins—I was a gentleman.

SHAKESPEARE

TWO KINDS OF GIRLS

The first girl needs no advice as to how she shall bear herself during the period of her engagement. There is no danger that she will not take it seriously. The risk in her case is that she will be so much burdened down with her new duties that she will lose sight of the lighter and more pleasurable side of it. That is not the happiest engagement which is conducted to the refrain of the "Dead March" in "Saul." A man may think it is very charming, for a while, to see his fiancée take almost a religious view of the new relationship, but it will not be long before he will crave the every-dayness that takes fun as well as solemnity into account.

Fewer girls of this type, however, are found than of the other. There are girls who consider all love affairs more or less as jokes, even those that lead to marriage. Their point of view is determined sometimes by their associates and sometimes by the part of the country in which they have been reared. In certain sections it used to be the custom not to announce an engagement until a very brief period before the wedding cards were out. Under those circumstances a girl seemed to take a keen pleasure in concealing her new relationship from those about her. I have known of girls who would not hesitate to deny point-blank the fact of their betrothal, even within a few weeks of their marriage. I once

heard a girl say: "All my fun would be at an end if my engagement were announced. I shall have to live with one man for the rest of my natural life, and I mean to fly about a little before I settle down with him."

One would be tempted to condemn this sort of thing unreservedly were it not that those same flirtatious girls often become the most devoted wives and mothers, and never bestow a look or a thought upon other men after marriage. But, although there are instances of this kind, it is a decidedly unsafe rule to follow. More than this, it is unkind and unfair to all the parties concerned.

RELATIONS WITH HER FIANCE

I have a very clear recollection of an instance illustrating this sort of thing. The girl was very much in love with the man whose wife she had promised to become, but she had always been surrounded by a circle of admirers, who were quite as likely to be friends as lovers. Her engagement was not announced immediately after it took place, and before it was made known outside of the immediate families and friends the Christmas holidays came in. On Christmas Eve her lover arrived at his fiancée's house just as a box directed to her was being opened. It was full of holly and, when this was taken out, there appeared in the bottom a great box of candy and a magnificent gift book, accompanied by the card of a man

who had been her devoted attendant during a visit she had recently made to another town.

The girl looked at the gifts half in enjoyment, half with a certain apprehension. Her betrothed stood silent for a minute. Then he laid his hand gently on her shoulder.

"You will let people know, *now,* that we are engaged, won't you?" he asked, quietly.

His position needed no explanation. This woman had given herself to him. It was not natural that he should stand by composedly and see her receive presents from another man who might wish to make her his wife. It was fair neither to the man nor to the girl.

If a woman really loves the man she has accepted it will be no hardship to her to give up affairs with other men. If she does not love him enough for that, she had no business to enter upon the engagement, and the sooner it is broken the better for all concerned.

It is a pleasing theory that a girl engages herself to a man for one reason only—love for him. But there are very few persons who really believe this. We have all seen too many illustrations of the other side. We have known of engagements that were little more than business contracts, of others that were made through pique or disappointment, and of others that were the result of propinquity rather than any real sympathy of taste and feeling. An engagement is a very seri-

ous affair, even in this day when so many serious things are treated flippantly. Like marriage, it should not be entered upon lightly or unadvisedly. The girl who promises to marry a man should be very positive that she knows what love is, and equally sure that it is the feeling she has for him.

If one takes this basis for an engagement, he disapproves rather decidedly of those bonds that are entered upon after a very slight acquaintance. I once heard a woman say that she thought an engagement should be only a time of probation, during which the contracting parties could decide whether or not they were really suited to one another. If they were not, the bond could be dissolved with no discredit or reproach to either party. But we have not yet arrived at that point of practicality, and as matters now stand, it is assuredly well for a girl to learn her mind before she becomes engaged rather than afterwards.

MUTUAL RESPONSIBILITIES

It is a bad plan for a man to ask a girl to be his wife on a very slight acquaintance, and a still worse plan for her to accept him under these circumstances. If they keep their heads it is surely not a very hard thing for them to conclude to wait until they know one another a trifle better before they decide that they are the two persons out of the whole world who are best fitted to live each with the other. When they have made this

perfectly clear to their own minds, and not until then, should they become engaged and announce the fact to the world at large; and, when they are engaged, they should understand the responsibilities of their position and not seek to evade them.

The engaged man is not at liberty to go and come as he pleases, and lavish upon other women the attentions he was once free to show them. He has given to one woman a mortgage which entirely covers the value of the property. Her position is the same. She belongs to one man, and, unless with his full consent and with the knowledge of her engagement on the part of the other, she should not receive even the so-called harmless attentions to which, up to the time of her betrothal, she had a perfect right.

MUTUAL RENUNCIATIONS

This does not mean that either the man or the woman must make a total break with all other friends. That would be foolish. But it does mean that the relationship with others is completely changed, and that the sooner this is recognized all around the more rational and righteous the state of the case. The engaged pair feel that they have made a great gain. They must also appreciate that there are other things which they have lost. Each must resign some measure of freedom. The time has gone by when either may go for an outing with some one of the opposite

sex, may make or receive small gifts, or may carry on a merry correspondence. All these things are innocuous in themselves, under disengaged conditions. They are another affair when the two people who have done these things have given themselves to one another for life. Before they definitely make up their minds on the matter, all these small renunciations should be weighed and sifted, and the decision made if the reward is worth the renouncement. If it is not, there should be no engagement to announce. There can be no serving of two rulers if one is an engaged man or woman.

ANNOUNCING THE ENGAGEMENT

Various are the methods of announcing the engagement. What these shall be is usually determined by the environment of the couple. In some circles it is the fashion to announce the betrothal by a tea or a dinner at which it is made known that Mr. Blank and Miss So-and-so are engaged to be married. This, after all, is more or less of a formality, for it is usually pretty well understood beforehand what the true state of affairs is, and the feast or function given in honor of it is only a public endorsement. In some places the engagement is announced in the papers, either in the society columns, or, in other cases, in the columns devoted to the records of marriages, births, and deaths. But this is not done except to a

limited extent. More usual is it to make the engagement known by verbal communication or by notes to friends. When it has been told to a few, there is no need to spread the news further. It will travel of itself.

ETIQUETTE OF ENGAGEMENTS

The engaged girl's demeanor is sometimes charming and sometimes distinctly amusing. If she is a well-poised and well-bred young woman she is not likely to be very self-conscious in manner and speech. It is to be hoped that she will have enough sense of proportion to recognize the fact that this is not the only engagement that has ever taken place, and to bear herself accordingly. The less she talks of it the better, unless to her very intimate friends, and, while she and her fiancé should be on easy terms in public, there should never be anything different in their bearing from that which would appear in the conduct of two good friends toward one another. The sentimental glance, and the covert or open caresses in which some engaged couples indulge are not only ridiculous, but, in some cases, almost nauseating to an indifferent onlooker.

The engaged girl should struggle hard to retain her perception of comparative values. Because the great event of her life has come to her she should not forget that there are other things in the world. Her happiness should make her

more unselfish and more considerate of others. She should be on the lookout to defer to the conventions. When she receives notes or flowers in congratulation of her engagement, she should not be slow to acknowledge the attention and to do it gracefully. When she is invited to meet the friends and family of her fiancé, she should not be so much absorbed in him that she cannot defer to them and by all means in her power show respect and kindly feeling for those who are so much to the man she is to marry. At the entertainments given in her honor, she should again forget herself in the effort to bring enjoyment to others.

Christine Terhune Herrick

HOSTS AND GUESTS

HOSPITALITY ACROSS THE WATER

IN THE matter of hospitality Americans are most generous, not infrequently satiating their guests with superabundant attentions. We would do well to adopt some of the European customs in these matters. When an invited guest on the other side of the Atlantic, you are supposed to know that your hosts desire you to have everything you require for your comfort and pleasure that is at their command, but you must not expect to monopolize all the time of your host and hostess.

On your arrival you are shown to your room and are left alone until you have had a little rest from your journey, if there is time enough, before dressing to appear for the luncheon or dinner, as the case may be, according to the hour of your arrival. A servant appears at your door to know if you have need of any service. When dressed you descend to the drawing or living room of the family to await the announcement of the meal. You are escorted to the dining-room by the host, or if there are no gentlemen in the house your hostess leads the way. After chatting a short time after luncheon you again go to your room for a siesta before preparing for a drive or stroll, generally starting at four o'clock with some member or mem-

bers of the family. The drive or walk ordinarily terminates by half-past five o'clock.

On returning, tea is served on a low table upon which a tray with the necessary appurtenances is placed, the hostess making and pouring the tea. After tea drinking you go to your room to dress for dinner—an occasion for every one in the house to appear and join heartily in the conversation and merriment that should always accompany a good dinner.

After adjournment to the drawing-room or library, cards, music, and bright conversation are supposed to finish the evening. You retire to your room, but may read, write, or go to bed at any hour that pleases you.

In the morning, the servants, with hot water for your bath, put in an appearance at the proper hour for you to rise, bringing always a cup of coffee or tea, you having been requested the evening before to signify your preference. You can have your breakfast in bed, at a later hour, if you wish. If you descend to the dining-room you will find a table upon which is arranged bread, butter, fruit, and "cold joints." Your host and hostess may or may not be there. The butler or maid brings you eggs, coffee or tea, and you help yourself to whatever you want.

After breakfast, unless some expedition has been arranged the night before, you amuse yourself in any way you like. Your host and hostess

dispose of their business and domestic affairs, thinking you are resourceful enough to entertain yourself during the morning hours. No one feels neglected, and you have given your hospitable hosts an opportunity to do their duties unembarrassed by your presence, while you have been able to attend to your correspondence, collect your thoughts, and refresh your mind by recalling incidents and memories that will furnish topics for gaiety when all within the gates are again assembled after the day is over. And thus, although you may have prolonged your stay if invited to do so in the beginning, neither hosts nor guests are weary from being bored by the continual presence of each other.

You are advised by your hostess of the companies invited to meet you, who they are, what you are expected to do, how you are to dress, and about everything planned. You are, therefore, never at a loss to know the proper thing to do. The menus are much the same for guests as they are daily for the family, consequently you are not uncomfortable over the thought that you are causing unusual trouble and expense which may cause your friends to remember long after you have gone the inconvenience your visit occasioned.

IN AMERICA

In our country we are prone to make " having

company" a great embarrassment to our endurance and our finances, through overdoing to entertain our friends; in being too profuse in our attentions, too extravagant in the viands we set before them, in thinking it is necessary to give dinners, balls, teas, and all sorts of affairs complimentary to them and for their amusement; and in feeling that we must be with them every waking moment lest they may feel neglected.

THE DUTY OF HOSTS

In the first place no one should invite a house guest unless able financially to do so. It is a poor compliment to invite people to visit you if you cannot entertain them suitably to their station in life. You may have a much simpler home, but if it is well-ordered, comfortable, and tasteful, and if you have the tact to make them forget the luxuries they have in their own home, by your cordiality, gracious manners, and thoughtfulness for their pleasure, you can safely venture to invite them. Once having extended the invitation, after having decided and mentioned how long you would like to have them remain, do not make them unhappy by betraying fatigue and irritation in their presence. Before their arrival inspect your whole house and see that it is in order, especially the room or rooms your guests are to occupy, and in which you can place many little inexpensive conveni-

ences, adding at the last moment a vase of fresh flowers, if you wish to make it more inviting. Be ready to welcome them on their arrival and show them at once to their rooms, if you have not servants to do so.

ENTERTAINMENT OF GUESTS

Have all your preparations for the first meal ready, so that they may be refreshed without waiting too long. If anything unexpected has occurred in your domestic affairs that seriously perplexes you, avoid betraying the fact to your guests. Do not complain of illness if you can possibly conceal your indisposition. Above all things, speak not of previous guests or persons whom your present ones are to meet, save in kindness, lest they fear their own departure may prove a signal for like criticism of them. Do not undertake to do too much in the way of providing amusements. Rely upon your own and their own abilities to make time pass rapidly and bring the visit to an end before either is weary of the other. It goes without saying that polite people give the best they have to those whom they attempt to entertain; and you should never apologize if your hospitality is in any way unequal to your ambition.

THE DUTY OF GUESTS

Guests have a part to play to insure pleasure from such friendly intercourse as visiting signi-

fies. Immediately upon receiving an invitation to make a visit, reply, accepting or declining with cordial thanks for the honor conferred. If you have accepted, be sure to arrive when you are expected—if the train or other mode of conveyance is on time. Bear with you some little token of remembrance and appreciation of the invitation—the latest book, magazine, a box of bonbons or flowers for your hostess. As soon as shown to your room place your wraps, hat, traveling bag, etc., in the places intended for them. If you have your toilet articles in your portmanteau, arrange them immediately on the dresser and washstand, remove your traveling apparel, and brush the dust from it yourself, if you find there is no maid or valet to do this for you.

If you have time before the announcement of your first meal, drop down on the bed or couch, if there is one in the room, and rest for a few moments before making yourself presentable. On the signal that you are expected, go down at once, ready for whatever is apparently on the programme. Be cheerful and agreeable, expressing proper solicitude for the health and welfare of every member of the family. A glance about you will serve to discover the limitations of your friend's establishment, and you should not presume to add to the burdens of the one servant-of-all-work any more than you

can possibly help. When you arrive, slip into the hands of the servant the check and fee for your baggage. When advised that it has been delivered go to your room as soon as you can be excused, if your stay is to be for more than a day or two, and proceed to unpack and arrange your belongings, so that they will be convenient if it should be necessary to dress quickly. Under no circumstances scatter your things about your room as if a whirlwind had swept through it. Untidiness is exceedingly vulgar, and stamps one as having been very badly trained. Be ready for everything proposed for your pleasure, entering into whatever is done with enthusiasm and spirit. Contribute what you can to the pleasure of others as well as receive with evident relish their efforts to promote yours. Be considerate of the humblest person in the household without descending to familiarity, and you will be urged to repeat your visit. Do not be overpersuaded to protract your stay beyond the time originally named for your departure—an important matter in the arrangement of a proposed visit. Invitations for visits of indefinite duration almost invariably become irksome to both hosts and guests. The old copy which children used to practise when learning to write, "Visitors should not make their visits too long," is as wise an injunction to-day as it ever was. Never be late to meals, as it causes much

annoyance and disarranges the domestic affairs of any household to be obliged to wait for a tardy guest. Be thoughtful enough to provide change with which to remember the servants who may have rendered you some service, the amount depending absolutely upon your circumstances and desires. To give nothing is niggardly; too much is vulgar.

WHEN THE VISIT HAS ENDED

Write immediately after your departure, thanking your hosts for their kindness and the pleasure they have given you. Be careful never to mention the discovery of skeletons in any home. The faults or misfortunes of friends whose hospitality you have accepted should be regarded as sacred and on no account to be betrayed. Common sense, strict integrity, and a keen sense of honor are very safe guides in our intercourse with friends. The fitness of things will ordinarily suggest the proprieties to be observed in all relations of life.

THINGS TO DO AND AVOID

Beware of daring to criticize your host or hostess in any way, or their friends whom you meet under their roof. Such liberties are unmistakable evidence of your own rudeness and want of good taste. Avoid emphatic expressions of opinions on any subject, especially those of politics, religion, second marriages, and

other dangerous topics. You can differ from your hosts in opinion, but you should do so in a dignified way, paying proper respect to such views as they may entertain, giving always your reasons for the faith that is in you.

On departing say good-by to the household, down to the humblest member, and, if you have made yourself agreeable, you will carry away their united benedictions and good wishes for your welfare and happiness, something the mightiest cannot afford to despise.

Mrs John A Logan

HOUSE AND GARDEN PARTIES

OLD AND NEW CUSTOMS

THE term "house party" is rather a modern one, but the delightful custom of entertaining a number of friends in one's own home for several days or weeks is by no means a new idea, even in America. In the early days of the country when the big plantation homes of the South and the colonial houses of the North were thrown open for that which we now designate as a house party people traveled for fifty or one hundred miles in stage coaches or with postilions, prepared to stay for many weeks with host and hostess; they were followed by a retinue of mounted servants and pack horses bearing the required baggage.

Mais nous avons changé tout cela.

Nowadays, when the mistress of the house intends to request guests to remain with her she states the time specifically in her note of invitation, such time ranging usually from three days to two weeks.

EXTENDING THE INVITATIONS

If you are arranging one of these charming entertainments the form of your note may be as follows:

My dear Mrs. Carter:

It will give me great pleasure if you and Mr. Carter will come to us Friday afternoon and remain until the Monday noon train. Golf for Saturday.

The carriage will meet you at the station at fifteen minutes past seven. Your train leaves New York at four.

Sincerely hoping that you will give us the pleasure of your presence, believe me, with regards,

Faithfully yours,

HELEN C. WARREN.

Variations may be made in this message for young men and maidens, mentioning dancing, private theatricals, ping pong, or other amusements for the evening, and extending the time for which you desire the presence of your guests from that mentioned (Friday until Monday) to a two weeks' stay.

WHEN THE GUESTS ARRIVE

Frequently guests leave town earlier than four in the afternoon, taking the noon train which brings them into the country about five o'clock. If this be the hour of arrival, serve the travelers immediately (if they will accept it) with tea, allowing your husband, however, to proffer his hospitality in stronger terms to the masculine visitors, unless they have scruples against drinking.

Dressing for dinner will consume the time from seven to eight. Eight o'clock is the present dinner hour, especially for warm weather, which is usually the season of house parties, as there are no theatres or operas to demand that

an earlier time be set. However, it is entirely permissible to dine as early as seven if that is preferred.

AFTER DINNER

After dinner the moonlit piazza, in the country is, in pleasant weather, really the most agreeable place of entertainment. Of course the men wish their cigars, which in the safe harbor of a vine-grown piazza can be smoked with impunity and without fear of hurting the hostess' curtains. As an illustrious writer has said, no work of nature or of art has ever exceeded in beauty the vision of a woman in white on a moonlight night; therefore the piazza suits the feminine fancy also.

ENTERTAINING THE GUESTS

Do not make the mistake of over-entertaining guests in your house. Neither, on the other hand, rush to the extreme of making them too absolutely at home. There are few people in the world to whom the delicate attention of being "made much of" is not agreeable. It is a delightful emotion which stirs in one's breast when one realizes (owing to the subtle intimation of a host and hostess) that the happiest incident of the life of that house has been one's own fortunate arrival within its portals. Do not be "fussy" about a visitor; and as no third

person is likely to take a genuine interest in the intimate details of your household, do not make him or her too much at home.

DANCING

In the course of the evening, if young people are in the house, dancing is a never-failing source of amusement. "Age never withers nor custom stales" its infinite charm for youth. Even though your house is a modest one and possesses no ballroom, a large drawing or sitting-room with waxed floors is easily cleared of rugs, furniture, and other *impedimenta,* and the desire of youth's heart is attained. A waltz and a moonlight stroll upon the piazza form the sum total of much earthly bliss.

TABLEAUX

Tableaux are a delightful *dernier ressort* to the perplexed hostess. The requirements are within easy reach—a stage which can be knocked together in an hour or two by the most inexpert and inexperienced, portieres which can be drawn aside as the tableau is revealed, and some sort of lighting at the front of the stage after the fashion of footlights. As a rule, only an initial suggestion is needed from the hostess, the guests usually falling into the spirit of the thing and choosing the subjects and costumes with very

real interest. The tactful hostess assumes a helpful and quiescent attitude.

OUTDOOR AMUSEMENTS

For outdoor sports, golf, lawn tennis, and horses—any or all—are productive of constant enjoyment. At least one of these features is an absolutely necessary adjunct to the pleasure of a party of guests.

AT BEDTIME AND AT BREAKFAST

When the hour for retiring comes, nothing is prettier than the old English fashion of the distribution of the bedroom candles by the graceful and gracious mistress of the house. In an old Maryland country house, in a deep embrasured window half-way up the staircase, twenty candles were nightly set, in all varieties of old pewter, brass, and silver candlesticks, and as the hostess stood and proffered to each guest a lighted candle and a sweet wish for real rest the old plant of hospitality showed its most fragrant flower.

The domestic habits of the household need be in nowise hampered by the presence of friends within the gates, and neither should the usual habits of the friends be ignored. When the bedtime hour arrives—and usually the problem of that hour solves itself toward midnight—the hostess should inquire of each feminine

friend whether she desires her breakfast served in her room or not. If a woman is accustomed to having her coffee in her room at home, the obligation of being downstairs dressed and *en evidence* at any special hour in the morning is trying, and it is entirely unnecessary. Breakfast can be readily and with no undue labor served individually in several bedrooms if so desired. That meal need not, indeed should not, be a heavy one. A salver covered with a piece of fine linen, plain or embroidered, bearing strawberries (unstemmed and reposing upon their own leaves) accompanied by a little pulverized sugar in a dainty bit of cut glass—or whatsoever fruit is in season at the time—should preface the actual breakfast. Then a larger tray should follow, holding a coffee-pot containing at least two cups of the fragrant beverage, cream and sugar of course, an egg, crisp toast (or better still, hot waffles), broiled tomatoes, and a chop or a slice of broiled ham. This, like the fabled pie with its four-and-twenty blackbirds, is "fit to set before a king." If you should be blessed with a colored cook who knows how to make waffles "set" the night preceding, and not hurriedly mixed up with baking powder fifteen minutes before the breakfast hour, you are favored beyond the usual mortal, and the full court may attend your morning repast.

PLANNING PLEASURE FOR THE DAY

By noon your little company is all ready to meet in your central gathering place—big hall, piazza, or tennis ground. The day's plans are then to be decided upon in full conclave, though of course if a diversion demanding an earlier start is desired, the arrangement may be made the night before.

GARDEN PARTIES

If during the house party—or at some other appropriate time—it is desired to give a garden party, invitations may be formally issued in the third person (or the informal note may be sent), stating the day and hour and the desire for the presence of a friend. In one aspect there is no prettier form of entertainment than a garden party; if the heavens are beneficent, the sun shining, the breezes balmy, and the lawn smooth, the hostess is assured of success.

PICTURESQUE EFFECTS

It is always an effective feature to have a gay tent of striped red and blue upon the lawn. Large tents of this description are hung with fancy draperies within, rugs are thrown over the grass, and the collation is served from this point. It is quite proper, however, if preferable, to serve from the piazza, though a garden party

is never so attractive when the tables are laid within doors.

GAMES FOR THE GARDEN PARTY

Tennis is a recreation always popular. Archery formerly had its day—and may its day soon come again—for it was the most picturesque of outdoor sports, entailing no great effort and causing every woman to look a Diana in her own charming self.

An unusual and beautiful outdoor game is that of bowls. In Queen Elizabeth's time it was a favorite amusement, and even now on the smooth turf of England it is still played. There is no reason why it should not become a popular pastime in "the States," for Canada has inherited the game from the mother country, and it is played there to great advantage. The lawn must approach as near as possible the smooth perfection of a billiard table. The balls are not round as are the balls for ten-pins, but are rather egg-shaped, made of dark polished wood, and tipped with ivory. The goal toward which they are pitched is movable and is carried from one point to another of the grassy sward. This game needs no remarkable disarrangement of costume; sleeves need not be rolled to the shoulders, nor the shirt or shirt waist torn violently open at the throat. While these features of dress seem particularly attractive to the youth

of the land, it is after all much more pleasing to see a daintily gowned girl in a big, flowered picture hat playing bowls with a young man in gray flannels with some degree of cool leisure.

DRESS AT A GARDEN PARTY

The subject of dress at a garden party is always interesting. White is ever *par excellence* beautiful, and the pure white costumes now so fashionable are entirely satisfactory, but the dainty rose organdies, or gay dimities in pinks, blues, or greens, with hats to match, are also suitable. Piqués, too, are good, and women of some maturity may wear grenadines or laces. Stiff silks or formal indoor gowns are out of place, and therefore should be tabooed at such a function.

THE REFRESHMENTS

Collations may vary in elaboration. They usually consist of iced tea, which can be made like nectar by the addition of fruit (strawberries, raspberries, etc.) to the beverage; or fruit lemonade, which is lemonade thick with all the fruits of the season cut in tiny pieces; orange ice, the pure juice of the orange sweetened and frozen; or, if a light afternoon punch is desired, a gallon of pure lemon water-ice upon which is poured two quart bottles of sauterne without further sweetening or icing. In addition,

light sandwiches with lettuce leaves, chicken, or caviar (the Russian condiment), and delicate cakes, form all that is necessary for a collation, though it may be made more elaborate with salads and various ices.

HOURS FOR A GARDEN PARTY

The best hours for a garden party are as late in the afternoon as the light in the sky will stay rosy. Invitations may read from four to seven, but the hours are really pleasanter from five to eight.

THE SECRET OF SUCCESS

When all is said and done there is no charm either in a house party or a garden party equal to the genuine warmth of welcome, the unaffected pleasure in the presence of guests, of the truly hospitable host and hostess. If people are not truly hospitable let them eschew entertaining. But where real cordiality dwells the entertainment may be as simple or elaborate as circumstances and expenditures permit, and the happiness of all concerned is equally assured.

Mrs. Donald McLean

GOOD FORM FOR CHILDREN

PEOPLE who would have well-bred children must themselves be well-bred. This seems like one of those obvious truisms which everybody ought to know without being told, yet we constantly see and hear brusque and ill-mannered parents reproving their children for faults which in the latter are the natural result of imitation. From the little one's first conscious hour he or she begins to take on the color and reflect the moods of those about him, and to the manner born, simply indicates that the fashion of one's speech and behavior is begun in the cradle. If we would have our children gentle, suave and considerate, we must show them those qualities habitually. Only the second-rate person has one mode for the home and another for society. The really well-trained and well-mannered woman or man has never company manners, but is as spontaneously polite in the family as at the most ceremonious dinner or reception.

Manner and manners are not the same thing. The latter include certain forms and conventions which for the sake of convenience have been adopted by civilized people. Whether one is familiar or not with these usages depends entirely on their vogue in the household and on the ordinary customs observed among one's acquaintances; and the child who is taught, for

TABLE ETIQUETTE—PLATE V.

THE HOME WHERE TABLE ETIQUETTE IS IGNORED
REARS THE ILL-BRED CHILD

Culture's hand
Has scattered verdure o'er the land;
And smiles and fragrance rule serene,
Where barren wild usurp'd the scene.
And such is man—a soil which breeds
Or sweetest flowers, or vilest weeds;
Flowers lovely as the morning's light,
Weeds daily as an aconite;
Just as his heart is train'd to bear
The poisonous weed, or flow'ret fair.

BOWRING.

example, table etiquette from the time he sits in a high chair beside his mother, will never be daunted by any array of forks and spoons in later life.

Manner is a deeper and far subtler characteristic. It may not be put on and off at pleasure; for it is a part of the soul, and is the soul's expression. Stevenson found in the chiefs at Samoa a manner of great dignity and composure, far surpassing the fussiness and briskness of some folk whom he had encountered elsewhere on the road. I have seen the perfection of fine manner in a negro woman of Virginia, who could not read, but whose poise and port might have been envied by many a duchess. Manner is partly an inheritance, partly, too, a matter of temperament and disposition, but it is the root of which what we call good manners are the stem and the flower.

Having said so much, let me go on to say that we are always most unreasonable if we exact fine manners from children and fail in practising them in their presence. Should a child say "Yes, sir," and "Yes, ma'am"? Well-bred children in our Southern States do say both on occasion to their elders, but their elders use this form, which in the North has become obsolete, in talking with one another. The decorum of a former generation insisted on this particular form of address from children to parents and

teachers, and only little boors and rustics omitted the "Sir" and the "Ma'am." In one household that I recall, where discipline was somewhat lax, the small fry were laboriously taught and constrained to say "Yes'm" and "Yessir," on the ground that the elision put them on an equality with the grown-up people, and the careful pronunciation was pedantic and servile, a position amusingly absurd. "Sir" and "Madam" with us at present are relegated to the region below stairs, and are the coin current of the servants' hall, so that we teach our children to address their parents directly, with "Yes, mother," "No, father," "Yes, Aunt Maria," "No, Cousin Lucy," "Yes, Mr. Brown," and the like. Plain "yes" and "no" however gently spoken, have an abrupt curtness which is not pretty on childish lips.

The utmost care should be taken from the beginning to initiate children into the conventionalities of the table. How to handle a spoon gracefully, how to manage a fork, how to take soup, what to do with bread and butter, the whole art of table etiquette, whatever it is, must be acquired early, if it is to be automatic and elegant through life. I have known the Governor of a New England State—a man of national reputation and profound statesmanship, a man genial and hospitable, and at heart a gentleman—to eat with his knife at an inn, and to pick

his teeth in public. Equally boorish have been the ways of other well-known self-made men, who lacked early training, or grew up in very plain homes. Etiquette as it has to do with the table is very simple and is based on the principles of convenience and purest altruism; but it is rigid, and in the main is precisely the same in a palace over the sea and in any republican home.

"Do not let Jennie handle her spoon so awkwardly," said a father, noticing the lack of dexterity in a child of three. "She will lament it by and by if she is not corrected now."

Children in old times used to stand at the family meals, and they were not permitted to engage in the conversation. The rule that children should be seen and not heard was relentless. Occasionally one sees a Spartan mother who insists on this rule still, foolishly; but children have seats just as their elders and betters do. As for betters, the word is meant only to this extent, that in virtue of wider knowledge and larger experience a teacher or a parent has the advantage of the juniors. Nothing on this round globe is better essentially than the child-heart, nothing is lovelier than the freshness, gladness and faith of the child. "Except ye become as little children," said the Christ, "ye cannot enter the kingdom of heaven."

Though the children have seats in the drawing-room and sitting-room they should be taught to rise and offer them to visitors or guests who are older, or to their parents and grandparents, if there happen to be no other chairs vacant. A boy should be accustomed to rise when a lady, his mother or her guest, comes into the room where he is, and to remain standing until she is seated. If a little fellow does this and it becomes his habit, he will have no ill-at-ease moments when he is a youth. He will have learned how to behave in the presence of women. Every mother owes it to her growing lad to insist that he shall pull off his cap, or lift his hat, when he meets people on the street; to this rule there are absolutely no exceptions. A lad who has been trained in this simple and gracious courtliness of manner will never talk to any lady with his hat on, nor remain covered in an elevator where there are ladies, nor fail to give a weary woman a seat in a public conveyance. Whatever license we allow to tired men, it is utterly unpardonable in a boy between eight and eighteen to remain calmly seated in a car when a lady is clinging desperately to a strap, or lurching perilously to and fro before his eyes.

Every little girl and boy should go to dancing school. The dancing master is as necessary as the writing master in education, and for the

sake of future grace the boy, even more than the girl, should be drilled in this accomplishment. In fact no child is educated in the real acceptance of the term who is not made physically equal to any situation. A child needs to know how to ride, how to drive, how to row, how to swim, and each one of these acquirements is as much a part of his equipment for life as are reading, geography, and mathematics.

Many a young man and young woman owe their first start on the road that leads to success to a good manner, and fine manners. The young person with a shy self-conscious, hang-dog look, who shuffles and glances away, and is awkwardly inefficient, not knowing what to do and how to do it, is fearfully handicapped in the stern competition of business or professional life in the twentieth century.

Deference to the old is another trait which needs to be cultivated in young people. A child must be taught, by precept and example, never to contradict, never to interrupt, never to use slang, certainly never to use profanity. In the two particular temptations last named, young girls are very apt to use the former, and boys fancy it rather manly to drop into the latter. Both are signs of degeneracy and of poverty of thought and speech, and they disfigure the manners of any one who indulges in their use.

Back of good manners in children, I repeat,

are the manners of their forbears. I heard the other day of a teacher who shouts and yells at the boys in his class in order to secure their attention. He does not secure it, and he is turning loose on the streets of his town a set of very ill-bred and unamiable little fellows, who are infected by his bad example. We are unconsciously all of us creatures of imitation; we follow our leader, and the boys whose father is self-cultured and polite, tactful and urbane will be like him; the lads who treat mother and sisters with courtesy will so treat sweethearts and wives in maturity. But something more than imitation is important with children who are not observant or who are boisterous and heedless. Here law must come in as a factor, a gentle but imperative household law, which demands obedience. Children will never be decent, law-abiding members of the community unless they learn obedience early. The single use of penalty in home training is to draw attention to the fact that a broken law brings pain in its wake. Whenever in a home there must be punishment, the parent should bewail the necessity as at least in part due to his own incompetence. At some period he has proved incapable, or his child would not have needed compulsion.

Another element which we should invoke more frequently than we do, in childish training

in good manners, is the presence of guests in the family circle. Our hurried modern life and our increasingly narrow quarters, especially in cities, are proving fatal to hospitality. We entertain less than we once did, and the children are the losers. The guest brings in something interesting from the outside. In waiting on and deferring to, in contributing to the comfort of a guest, children acquire the fine art of host and hostess; they learn to entertain without apparent effort, and with cordial and genial sweetness. No little child should be overlooked when there are visitors. Each should be presented, but none should be permitted to monopolize attention, nor to intrude inquisitive and inopportune remarks on a lady or gentleman staying in the home. Little girls should learn, and little boys too, to welcome a caller when the mother is absent, and to hand tea and wafers when a mother is at home to her friends.

Rudeness to servants is a sign of boorishness which should not be tolerated. Indeed, the well-bred child is never rude anywhere. I think he would hardly be rude at football, though he might be aggressive and stop at nothing in his efforts to win the game for his own side.

Margaret E. Sangster

SERVANTS

THE BUTLER

THE duties of this domestic employé are confined wholly to the drawing-room and dining-room floor. In houses where great wealth is enjoyed the butler is given supervision and authority over all the maids and men who devote their time and labor to this floor, but his chief duty is to wait upon the table and serve in the afternoon at the front door. Only persons of wealth and those whose private life is surrounded by domestic formality and elegance should ever employ a butler; and exquisite neatness in dress, dignity in deportment and a knowledge of the duties of his calling, with absolute honesty, are requisite in this branch of domestic service. In a well appointed house the butler receives an adequate salary; in America he is paid from thirty-five to seventy-five dollars per month.

It is the butler's duty to see that the dining-room is kept clean and in order, and that every appointment of the table is above reproach. The butler is always aided in his dining-room work by a second man, by a waitress, or by a pantry maid. His duty is, therefore, to keep his pantry immaculate; the table and sideboard plate glitteringly clean; the open fires on the first floor, the lamps, candles, etc., in perfect condition; the flowers arranged; and the

BUTLER.

FOOTMAN.

SECOND MAN.

punctuality of the meals maintained. A capable butler carries the keys of the wine cellar, and is also responsible for the appearance of the front hall and for the order and cleanliness about the front door. If tea is served every afternoon in the drawing-room the butler arranges and brings in the tray; at night he takes pains to see that the lower floor, on which he is in command, is locked securely when the family have retired. When a butler is assisted by a man or a pantry maid in the dining-room and by a parlor maid, he does no sweeping, dusting, or cleaning. He should be always ready to answer the bell and be able to keep his hands and his costume quite immaculate. If there is no second man under the butler and his only assistant is a single maid-servant, this woman sweeps the parlors, helps wash the dishes and clean the silver, and on occasions when entertainments are given she assists in waiting at table. Assisted by one maid the butler lays the table for every meal, sweeps the dining-room, polishes silver, does more or less dish washing, and answers the bell. In addition to these duties he is sometimes called upon to brush and press his master's clothes, draw the baths for the gentlemen in the house, and occasionally, in the afternoon, go out on the box of his mistress' carriage to do duty as a footman.

A butler must be clean shaven and shaven every day. Two inches of whisker extending down the outer side of either cheek, clipped close and extending only to the curve of the jaw, is considered unobjectionable, but the butler who wears a mustache, flowing weepers from either cheek, or any beard whatsoever on his chin, is a repulsive object and never encountered in houses where the master and mistress have a knowledge of the polite customs. Close-clipped, well-brushed hair, with well kept nails and teeth are other agreeable insignia of the trained and self-respecting man-servant. In the morning a butler wears white linen; his trousers should be black or of some very dark and inconspicuous gray mixture; his waistcoat, black, must button high, and he wears a black swallow-tail coat. A black roundtailed coat cut like a gentleman's tailless evening coat, but not faced with silk, is appropriate for the morning hours, though not in just such approved taste as the long-tailed garment. A black tie and black shoes complete this first dress of the day, which is worn until luncheon or after this midday meal when no guests are entertained. When breakfast has been served and the butler attends to the business of clearing the table, helping with the dishes, and rubbing up the silver, he takes off his coat and for pantry work puts on a long checked cotton

or linen apron to protect his waistcoat and trousers.

If guests are to be entertained at luncheon, the butler dons his afternoon and evening livery. This is a complete black evening dress, of the cut adopted by the modern gentleman. The goods may be the same as that utilized for the most expensive suits for gentlemen, but the decorative braidings and facings are conspicuously absent. With this dress the butler never wears a white waistcoat, a *boutonniere*, a watch chain, or jeweled studs. While the waistcoat is low cut, to display a stiff white shirt bosom, the studs used are simple white enamel or pearl buttons. A white lawn tie clasps the standing collar, and the watch is slipped, without a chain, in the waistcoat pocket.

A man who serves in a private house should never use perfume, gay scarfpins, colored handkerchiefs, or white gloves. White cotton gloves are relics of the day when the cleanliness of the man-servant's hands was a very doubtful condition. To-day, in a private house, the butler who wears white gloves may be easily accepted by the guests as a temporary hired helper had in from a second-class caterer. If it is the rule of the house that the butler serves on the box seat of the carriage on the day when his mistress pays her calls he must then be supplied, in cold weather, with a long footman's coat, a top hat

and pair of white or brown dogskin gloves. The coat he puts on over his afternoon livery, and his duty is to climb down when the carriage halts, open the door for his mistress, ring door-bells, leave messages and offer cards.

THE SECOND MAN

When this assistant to the butler is employed, the more dignified and responsible employé is never asked to go out on the carriage. Except in the houses of the very rich, the second man is not only the second man in the house, but every day he goes out on the carriage beside the coachman and fulfills the duties of a carriage footman. The second man, when employed in the house, relieves the butler of the rough pantry work and he assists the parlor-maid in all the heavy work. He sweeps, washes windows, builds fires, washes dishes, polishes brass and silver, answers the bell when the butler is out or occupied and aids the butler in waiting on the table.

Indoors, the second man wears all day, and in the evening, the same livery. This consists of coat and trousers of dark green, blue, brown, gray or black, piped with a color and decorated with brass or silver buttons. The second man's livery usually echoes the family colors, that is, the prevailing colors in the family coat of arms, or the traditional or chosen livery colors of the heads of the house. It is the habit to-day for

each household to select all the colored liveries in a fixed combination of navy blue and red, or brown and yellow, or dark and light green. If the selection is brown and yellow, for example, the coat and trousers are of solid brown livery cloth, the latter show a piping of yellow, and the coat is similarly treated, or is quite plain and only garnished with brass buttons on the tails, cuffs, and front. The coat is cut with rather long swallow-tails and is worn over a waistcoat of Valencia, striped in alternating horizontal bands of brown and yellow. In some households the second man wears in the morning a high buttoned waistcoat, exposing a white collar and plain broad folded white necktie. In the afternoon this is exchanged for a waistcoat cut open in a long V and exposing an ample, immaculate white linen shirt front, in which are fastened two plain white studs, a standing collar and a white lawn tie. When there are guests for luncheon the second man dons such a costume in order to serve at table, and in this dress he waits at dinner.

Close-clipped hair and a clean-shaven face should be distinctive and pleasing features in the house footman's appearance. He is not allowed to wear jewelry, and his black, well-polished shoes should not creak. When the second man serves on the box seat of the carriage he can either don a long footman's over-

coat, top hat, and gloves with his house livery, or he can be ordered to assume the full livery for a carriage footman. Sometimes in summer the second man, in his house livery, and wearing a top hat and footman's gloves, appears on the box of his mistress' carriage.

THE COACHMAN

This dignitary of the stable changes his livery with the seasons and according to his environment and the style of vehicle which he drives. In winter, in the city, a coachman wears a stately livery of melton, and in summer, in the country, he dons the cooler and more appropriate whipcords and leggins. If, however, a coachman in the country drives a victoria or brougham he must not wear his whipcords, but the conventional spring livery he uses in the city. To make this point clearer let us explain that in winter weather, in the city, the coachman wears a dress made up of the two livery colors chosen by the family or the individual in whose service he exercises his talents. His master or mistress is called upon to decide whether, with the long coat, boots and breeches or long trousers should be worn. Either style of dress commands equal fashionable respect. If the long trousers are chosen these and the greatcoat are of the first livery color; that is to say brown, blue, green, or plum color, tan or gray. Down the outside seams of the trousers

runs a braiding or piping of the second or contrasting livery color. Black shoes accord best with the long trousers. As a rule in winter no body coat is worn by the coachman when on the box. He wears a heavy high wool or buckskin waistcoat for warmth's sake, a high white linen collar, and broad folded linen tie, called a plastron, and then his double-breasted greatcoat. The skirts of this garment hang to his ankles or below the centre of the calf of the leg, and its material matches in weave and color that used in the trousers. The greatcoat is fastened with six metal buttons, duplicated by six more set on down the front. On the tails in the rear four more buttons are sewed, and on the cuff and collar of the coat the contrasting livery color appears as a piping, a braid, or a facing. A black top hat and heavy gloves complete the livery. In exceedingly cold weather the coachman, when supplied with furs, wears a wolf or bearskin cape with a collar to turn up about his ears. Very often, in place of the clumsy elbow long cape, a muff collar of black astrakan, black hare, or one of the heavy, inexpensive brown furs is supplied, in order to give protection to the ears. When a fur cape or collar is worn, heavy fur backed gauntlets are used, and sometimes a tall cone-shaped Cossack cap is supplied, but this last overheats the head and is not recommended. In autumn and spring-

CHAUFFEUR.

COACHMAN.

COUNTRY COACHMAN.

time in the city the fashionably equipped carriage is driven by a coachman in whipcord, leather, or stockinette breeches that are close fitting and fastened by buttons on the outside of the leg just below the knee. The lower leg is then covered by boots of black enameled leather, that wrinkle at the ankle and are finished by deep tops or cuffs of white or pinkish ooze leather or white glazed kid. A close fitting single-breasted black or colored melton coat, falling just short of the knees, is the proper addition to the correct costume. The necktie and collar for this livery is the same as that worn in winter. On the black, brown, or blue coat the metal buttons match those that are suitable for a greatcoat, and the contrasting livery color appears on the collar only, or on both cuffs and collar of the shorter coat. A top hat and heavy gloves are the completing details, and it is the fashionable custom for the coachman to wear white gloves when driving his mistress in the afternoon. In the country, when driving any other vehicle than a victoria or brougham the well-dressed coachman wears brown, gray, or greenish gray whipcords. His breeches are cut full at the top and button in closely below the knee at the outside of the leg. From the ankle to the base of the knee are fastened leggins of the same material as the breeches, and these fasten down the front of

the leg. Brown or black leather laced shoes look well with the whipcord suit. A whipcord waistcoat, buttoning high to the white folded and crisply starched plastron, is worn under the whipcord coat that also buttons high and boasts rounding shortish tails that are set on with seams and stitchings to the body of the coat. Brown or gray horn buttons are used with the whipcord livery, and brown gloves and a brown top or derby hat complete the country outfit. Occasionally we see, in place of the baggy breeches and leggins, the substitution of long, straight whipcord trousers. This variation is perfectly conventional, though perhaps not quite so neat as the more sportsmanlike breeches. When country livery is used no effort is made to display the colors of the family livery. The brown or gray cord suits absolve all differences in the dress of the men-servants in various families. Here a word should be said against the use of cockades on coachmen's hats. The cockade in Europe does not signify aristocratic but official rank. The servants of naval and army officers, and of gentlemen holding offices under the government, are privileged to wear cockades, and we suppose that rule can be made to hold good in America, if the American army or naval officer or government official pleases to adorn the hats of his coachmen and footmen with the little leather fans.

A coachman's manner and appearance should above all things display a self-respecting dignity and immaculate neatness. The proper and smart private coachman shaves himself as does a butler, and he only speaks when he is spoken to. When acknowledging orders or a salute he lifts his whip hand to his hat brim, or, if the whip is in his hand, he raises the stock of the whip toward the hat brim. When on duty and on the box seat of any vehicle, from a stately victoria to a dog cart, he sits very upright, his heels and toes together, and his entire attention concentrated on his horses.

THE GROOM OR FOOTMAN

The groom, who shares the box seat of a lady's carriage and is the coachman's assistant, wears a livery in all but minor details quite like that of his superior in office. In winter, in the cold weather the groom wears trousers, gloves, shoes and top hat quite like the coachman; his greatcoat matches the coachman's, with the exception that its skirts are somewhat shorter, the rear tails show buttons at the bottom sometimes as well as at the top, and in springtime the body coat, as a rule, is quite short and has no pocket flaps. When a groom is employed in the country he wears whipcords like the coachman, with a brown derby instead of a brown top hat, and to distinguish him from the coachman his coat is sometimes cut off square just below the

hips. Only on drags and coaches do both coachmen and footmen serve when in country livery. The lighter country traps, phætons, stanhopes, surreys, dog carts, etc., require only one servant, and there the groom or coachman drives and no assistant is needed.

When a lady of fashion and wealth pays her calls in the country she goes quite simply in a light trap with one man on the box, or she goes in state in her carriage. In the latter circumstances the carriage, being always a victoria, a brougham, or a big Berlin coach, the two servants are required and they wear full liveries of state: silk top hats, white breeches, short-tailed body coats, white gloves and top boots. When a groom serves, in city or country, on a carriage, his business is to see his mistress safely into the vehicle each time it sets off and to receive her orders for communication to the coachman, who never leaves his box until he goes back to his stable. Having heard where his mistress or master wishes to go, the footman touches his hat, climbs to his seat and repeats the orders to the coachman. When the carriage draws near a shop or house where the occupant is to alight or send in a message, the groom leaps down from his seat before the horses have come to a stand and presents himself at the side of the vehicle, to open the door or to be sent on a

message. When a lady is paying a round of calls or when she is attending an entertainment at a private house the groom leaps down, runs up the house steps and rings the doorbell. He then comes at once to the carriage's side to open the door for those who wish to step out, or he is given cards to leave or sent up to the door again with a message. When a call is to be paid by the owner of the carriage or a brief halt is made at a shop or picture gallery the footman does not take his seat on the box to wait his mistress, but lingers on the sidewalk until she reappears, when it is his duty to hail the carriage that has driven off some little distance, open the door, see her safely in, and receive her further orders. This he does not do when his mistress calls in state in the country. A footman must not linger about a country house door. He remounts to his seat on the carriage, which drives off a little distance, while the groom, from his perch on the box, is ever on the alert to realize the moment he is beckoned. A groom, at all times and seasons, should be quite clean shaved; the privilege of the tiny side whiskers are not his. On the box seat he maintains as severely alert and dignified a pose as that of the coachman. He sits erect with lightly folded arms, and he does not, when his employer or any lady or gentleman occupies the carriage, presume to converse with the coachman, recognize

PAGE.

NURSEMAID.

CHAMBERMAID.

his friends, nor does he speak unless spoken to. The groom always receives a smaller wage than the coachman and is under the coachman's direction in his work about the stable. His business in the stable is to do the heavier work of cleaning the horses, carriage, harness, etc., and when at work in the stable he wears a plain made suit with a long, large apron, or in the country he wears his whipcord livery, substituting his working apron for his coat.

A PAGE BOY

A Buttons, so-called because of the close-set rows of metal buttons that decorate his livery, is sometimes a substitute for a second man in the house, or when no butler or second man is employed a boy in buttons serves as an assistant to the maids on the parlor floor. A page boy runs errands, looks after the open fires, answers the doorbell, and sometimes he serves as a tiny groom or tiger on the box seat of his employer's carriage. The page boy wears the same livery by day and in the evening. It consists of coat and trousers of dark livery cloth, piped with the contrasting livery color of the family in which he serves. The trousers are piped or braided down the outside of each leg, and the coat is cut like an English soldier's fatigue jacket: it fits the body snugly and is cut off at the waistline in a slight point at back

and front. This coat is fastened from top to bottom with bullet-shaped metal buttons set as closely together as possible. The edge of a white linen collar peeps above the collar of the coat, and linen cuffs should show at the wrists. When a page boy serves on the carriage he should be put into a greatcoat the color of his body coat and trousers, and his head must be covered by a silk top hat. It is quite appropriate, however, to dress the page boy as a tiny groom, giving him a complete carriage groom's livery.

A VALET

Let us here and now impress upon our readers that the name of this servant is pronounced in accordance with the words mallet or pallet, and not as though written *vallay*. The latter pronunciation is correct French, but we Anglicize to-day as many as possible of the simple foreign words that are in common use, and valet is pronounced with the English accent. A valet is so often ill dressed in this country that it is essential here to dwell emphatically on the details of his costume, which is never a livery. Indoors a valet wears dark gray or black trousers, white linen, a high buttoned black waistcoat and a plain black swallow-tailed coat or one cut with short rounding tails. The swallow-tailed coat is, however, the best choice. Always a valet wears a black or very dark gray necktie, and

shoes that are inconspicuous in make and without a creak. With the exception of a modest necktie pin and simple cuff links the valet does not display any jewelry, and in the evening he makes no change in his dress, save when he has worn all day a round-tailed coat he should in the evening don one with long pointed or swallow-tails. When, in an emergency, the valet is called upon to assist the butler or waitress in serving luncheon or afternoon tea, he wears his plain house clothes with long-tailed coat. If requested to assist in the dining-room in the evening he puts on a low and black waistcoat. If he assists in any other part of the house in the evening he makes no such change in his toilet. Outdoors, when going errands or when traveling with his master, a valet wears a simple dark gray, brown, or blue tweed morning suit, with a round-tailed coat, dogskin gloves, black leather shoes, and a black or brown derby hat. The valet's business is to attend to the private comfort of his master, or of the gentlemen in the house where he is employed. His duty is to brush, press, clean, pack, or lay out his master's clothes, draw his bath, wake him up in the morning, and assist him to dress. He keeps his employer's toilet table, shoes, and wardrobe in order, runs his errands, buys his railway and steamship tickets, pays his bills, orders some of his clothes, carries his hand lug-

gage when they travel together, and aids in nursing him when he is ill. Some accomplished valets shave their masters and cut their hair, and write letters to business firms when orders are given or bills paid. A valet, however, should not be called upon to sweep his master's room or make his bed.

MAID-SERVANTS

In the morning the parlor-maid wears a plain print gown with a long apron that has a square bib and straps running over the shoulders. At her throat a linen collar and white muslin necktie fastened in a butterfly bow forms with the print gown and apron the neatest possible dress. In the morning a parlor-maid need not wear cuffs but at all times she should wear a cap. A three-cornered bit of muslin with a goffered and lace-edged muslin ruche about its edges and a small black ribbon bow in the centre, is one of the most approved cap forms in American households. In the afternoon, and for her evening duties, the parlor-maid changes to a plain black gown, with a fresh white collar, black silk necktie, and deep white linen cuffs turning back from her wrists. Her cap may be the same as that worn in the morning, but her apron must be somewhat more elaborate; its bottom edge may be finished with a deep, straight band of nice embroidery; insertions of embroidery

may also ornament the bib and garnish the broad cape-like flaps that fall over her shoulders from the straps. In the house where no butler is employed, or where there are no men-servants, and a waitress and parlor-maid serve on the drawing-room floor, the latter maid finds her time occupied attending to all the work on that floor exclusive of the dining-room. She keeps the parlor, hall, library, entrance, and first flight of house stairs in order; she answers the doorbell, and when necessary assists the waitress in serving luncheon and dinner. A parlor-maid who confines her duties exclusively to the first floor is only found in large houses where considerable wealth is enjoyed. In the average comfortable American house when no men-servants are employed, a waitress and house-maid share the work of the living and bedrooms. The waitress devotes her attention to the dining-room, drawing-room, front hall, and library, with assistance from the house-maid, whose chief work, however, is the care of the bedroom floors. A waitress dresses, for morning, afternoon, and evening in the same fashion as a parlor-maid, and a general house-maid wears the same kind of caps, dresses, and aprons, and makes her change from morning to evening dress at the same hour. Maid-servants should never, when on duty, wear other jewelry than perhaps a very simple brooch and cuff links.

PARLOR MAID.

LADY'S MAID.

WAITRESS.

Earrings, finger rings, watch chains, and bracelets are not permitted by the careful mistress, and a neat, simple method of hair dressing is followed by the maid-servants in the homes of good housekeepers.

A LADY'S MAID

This domestic is never required to take any part in the general housework. Her duties are to mind and keep in order her mistress' wardrobe, assist her in dressing, draw her bath, run her errands, accomplish a good deal of simple sewing, and, if required, accompany her mistress when she travels. A lady's maid keeps her mistress' room tidy, but she does not sweep it or make the bed, and at all times her dress is a simple black gown with a round-skirted apron that has a small bib and no shoulder straps. The lady's maid's apron is usually a somewhat decorated garment with the added convenience of a pocket; small white cuffs and collar give the neat finish at throat and wrist. A cap for a lady's maid is hardly more than a tiny white muslin bow, and sometimes even this is dispensed with.

A NURSE-MAID

In winter weather a nurse-maid wears all day a plain black gown with a large white apron, white cuffs and collars, and a full white muslin mob cap that for the morning has short muslin

strings, making it fast in the rear. In the afternoon for the street a more stately cap, with long streamers of broad sash ribbon, is appropriate, and over the black dress and big apron a long, heavy, dark Irish cloak can be worn. A a rule, however, the American nursemaid dresses for the street in a plain black gown, with a simple coat and hat, and then the only sign of her office is displayed by the skirts of her big white apron. In summer the nursemaid is privileged to wear for the morning a print gown with her apron, cap, cuffs and collars, and for full afternoon livery a white piqué or linen dress is donned, and the mob cap should have long muslin sash ends falling from the back of the head well to the waist line.

SERVANTS' DUTIES

In the foregoing paragraphs we have, in a measure, outlined the duties of each domestic, and in the chapters on Balls, Dinners, Calls, Receptions, etc., the responsibilities of men and maid-servants have been clearly indicated; it only remains here for us to indicate some of the small accomplishments that every mistress should herself teach her servants, provided their training seems incomplete on these all important and too often neglected points. Above all things it is the duty of the servant who answers the doorbell or knocker, whether that

servant is a high-priced butler or a maid-of-all-work, to exercise extreme civility in his or her relations with the caller. The carefully trained servant replies "Yes, madam," or "No, sir" in response to all queries, and on receiving cards or any message from the caller, he or she acknowledges the receipt of the same by a polite "Thank you, madam, or sir." On being asked if the ladies are at home the servant should answer, if informed on this point, "No, sir, the ladies are not in," or "Yes, madam, will you please walk in." A servant should answer the doorbell with a small silver, or brass, or pewter card tray in one hand, or have the tray at hand, and on it receive any cards that the caller wishes to leave. When a servant is in doubt as to whether the person asked for is at home or desirous of receiving, the answer should be, "I cannot say, I will inquire," and extend the tray for the caller's cards. When ushering a caller in, to wait the issue of investigation, the servant should indicate the drawing-room, and draw back its portières if necessary, saying, "Please be seated." It is the duty of a servant to present cards, letters, any food, drink, or small parcels on a tray and not in the hand. In answer to questions the reply should be "No, miss," "No, sir," or "No, madam," and the acknowledgment of an order or of a kindly personal inquiry or gift should be "Thank you, sir, or

madam;" not the intimate "Thanks," or "Thank you, Mrs. Brown." Before entering a room, the door of which is found closed, the servant should knock, even when summoned by bell or message.

ANNOUNCING GUESTS

As we have elsewhere carefully stated, guests are never announced by any other servant than a butler or second man. A maid-servant does not assume this duty. In very fashionable society we imitate the English mode, and at dinners, balls, receptions, weddings, etc., and even on the afternoon when a hostess receives her casual callers, the butler announces every arrival. To do this properly the servant stands just outside the drawing-room door and says to each person who approaches, "What name, sir, or madam," unless the initiated guest makes known his or her name at once. On receiving the name the butler goes to the threshold of the reception-room, but stands a bit to one side, and in a clear voice, sufficiently raised to penetrate the room, says: "Mr. and Mrs. Edward Fitzgerald Brown, the Misses Brown, Mr. George Brown." Such is the order in which he should announce a man and wife with their daughters and son. A mother and daughters he should announce as, "Mrs. Edward Brown, Miss Brown, Miss Eleanor Brown," or as "Mrs. Edward Brown and the Misses Brown."

THE DUTIES OF MASTER AND MISTRESS

The tidy, capable, courteous servant, who is prompt at the bell, polite in replies, and ready and deft in all branches of service is the living evidence of courtesy, careful training, and a sense of responsibility on the part of the employer. It is the prime duty of a housekeeper never to lose her temper with her servants, and never to treat them with unbecoming familiarity, otherwise she can hardly hope to command and keep their respect. The American mistress has a slovenly habit of speaking of her female domestics as "the girls." As a matter of fact these employés are not girls, either in the sense of age or understanding, and the term is erroneously used. The female domestics are maids, and should always be spoken of as such. Maids are addressed by their Christian names, Susan or Ellen. It is a vulgar familiarity to address a maid as Susie or Nellie. Men-servants should be always addressed by their surnames. It is a grievous mistake to address the butler as George or Harry, and the coachman as Jo or Peter. Servants should be always given a pleasant greeting night and morning, and family affairs, the behavior of neighbors, and the shortcomings of the cook should not be discussed in the hearing of any of the household employés.

Margaret Watts Livingston

TAKING THE ARM OF AN ESCORT

How often have I seen the most solid merit and knowledge neglected, unwelcome, and even rejected, while flimsy parts, little knowledge and less merit, introduced by the Graces, have been received, cherished, and admired. A man's fortune is frequently decided by his first address. If pleasing, others at once conclude that he has merit; but if ungraceful, they decide against him.

CHESTERFIELD.

MEN'S CORRECT DRESS

DRESS is becoming every season more technical among us and lapses from sartorial propriety less condoned, not only by the world of fashion but by the censors of taste in provincial districts. The social careers of certain men and women are greatly hampered and at times rendered impracticable by blunders and untutored whims in regard to dress. With the wide range and varying fashions of garments and their accessories, the man of moderate means is puzzled how to expend his money judiciously; hence the importance of mentors and manuals of direction in this particular branch of æsthetics.

Tailors are not unimpeachable, and if one detects at the outset that a customer knows nothing about correct dressing there is a strong temptation not to take the usual pains, or even in some instances to palm off the wrong style of garment. I saw a tailor one day try to pass off a black broadcloth Inverness, made to wear over a dress suit, for a regular everyday overcoat for a business man. The *bon mot* I once heard that a New Yorker could, at a glance, tell a man from the provincial cities by his hat is, I am happy to record, growing every day more untrue, still, there is ample room for improvement in prevalent modes of personal attire throughout the country.

A HINT TO THE MAN OF MODERATE MEANS

Do not let your tailor sell you a short, bobbed off cutaway coat, as the long ones, always more dignified and becoming, are now in style. These are often called walking coats. A sack coat is worn nowadays in place of a short cutaway. A Chesterfield is a plain, single-breasted, sack overcoat of medium length. By a man whose wardrobe is not extensive a Chesterfield can be worn with propriety on a variety of occasions when an overcoat is needed; for example, over the frock coat at a day wedding, for afternoon calls, receptions, or matinées, afternoon teas, church, etc., and even at evening weddings, balls, and formal dinners over the evening dress coat.

Your tailor may point out to you on his fashion plates the single-breasted frock coat—a garment which the Prince of Wales, now King Edward, tried to create a season or two ago. Do not invest in one. They are not particularly becoming, and give a man an ecclesiastical and professional look. The short overcoat commonly called the covert or oversack has been a boon for the man of slender means. These are named coverts because usually made of covert cloth, and are intended to be worn over the sack coat between seasons, or through the spring and autumn, if need be. It is convenient to know that a covert can be worn over one's

Tuxedo coat. The fancy colored shirt, with cuffs attached or detached, is quite the thing for business wear, the collar, of course, being white. Derby or Alpine hats are worn with business suits. Shoes requiring enamel blacking are the more tasteful.

A representative woman of the national smart set of the "Coroneted families of the republic" has laid down this pronunciamento for women of her coterie, "We must attain simplicity; we can no longer go about dressed like the demi-monde." While among ultra-fashionable women a reaction has set in against the flamboyant and conspicuous in dress, with men, on the contrary, an increasing picturesqueness and poetic license in various forms of personal attire obtain at the present time. This emancipation of the male sex from the sombre effects and dead level monotony in dress which prevailed only a few years ago is largely due to the advent of the Summer Man among us.

FOR THE MAN OF MODERATE INCOME

Now what is the correct dress for men of moderate incomes for summer outing, golf, and wheeling? The Norfolk or pleated jacket, or a single or double-breasted sack coat. The waistcoat may be made of fancy plaid goods, either single or double-breasted. Trousers are either knickerbockers or simple flannel ones. The hat

is an Alpine or a golf cap. The shirts and cuffs may be of fancy flannel, Madras or Oxford, with the fold collar and tie combined, or else a simple neckerchief or stock. For gloves the heavy red tan or white chamois are most usual. Calf shoes are best. Russet colored shoes are not worn as much as formerly, and should not be seen in town.

FOR THE MAN OF FASHION

What are some of the summer features in dress for a man of fashion backed by an ample fortune? To begin with, dining at home at one's country seat in summer there is nothing cooler, more novel or half so *chic* as a light Tuxedo suit of white duck, white silk basket weave, or plain twilled silk. For summer riding and shooting, khaki, riding twills and moleskins are the goods most in use for wearing apparel by men of fashion, corduroy, so much in vogue at times in England, being quite passé here. The latest shooting coats are cut with a gap in the back—a new common sense wrinkle, to insure perfect freedom in handling a gun.

For men who wish the coolest possible hat in warm weather, many kinds of tasteful straw can be found at any hat shop. Men of fashion frequently wear pearl gray Alpine felt hats straight through the summer.

DRESS FOR OUTING

The breeches of the new golf suits are patterned after riding clothes. The proper material for golf and tennis coats is striped and not white flannel. White flannel coats, so trying to the good looks of numbers of their wearers, are consigned to an unbecoming past. Golf and tennis trousers should be made of tans, grays, or browns. For yachting costumes, independent of the regulations of any particular club, blue serge or flannel coats cut double-breasted, with either blue trousers or white duck ones, and of course a yachting cap, are good form. White duck suits can also be selected for yachting, although the taste of the wearer of a blue coat is more apt to be commended. The regulation dinner coat aboard a yacht is a blue broadcloth Tuxedo, finished with braid on the edges, and the yacht club emblem embroidered in the corner of the collar.

DRESS FOR GARDEN PARTIES

A garden party is supposed to be a smart function with the attractions of both handsome and spacious lawns and parterres, and a somewhat novel programme to cajole guests blasé with the winter's gaieties. Quite a wide range of discretion in dress is allowed a male guest at a garden party. He may come attired in a walking coat or frock coat, and a silk hat may be

worn with either style of coat, or a neat straw hat may take the place of the silk one. The middle-aged and elderly men are the ones who more often disport frock coats and silk hats at American garden parties, but neither the society youth nor his sedate father is supposed to be seen on the lawns in their light-colored morning suits. Blue serge, dark Oxford gray, or dark brown mixed may be employed for material for clothes for such a sylvan fête.

A WORD ABOUT WALKING COATS

A walking coat which can be made to serve a variety of purposes is a cutaway with pockets and flaps. A walking coat is apt to give a man a much more youthful and trim appearance than the frock coat. In midsummer both of these styles of garments are to a great extent replaced by single or double-breasted sack coats. A man has to depend upon his own individual judgment in certain of these instances. Little heresies in dress should be avoided, such as wearing a long double-breasted frock coat at the wrong place and time. Straw hats should not be put on until the first of June, and should be left off as soon as the really cool September weather sets in. Colored hatbands are no longer *á la mode*, allowance of course being made for college colors. The correct thing in footwear is Oxford ties with rounded toes.

COATS FOR DRIVING

For four-in-hand driving a Newmarket coat cut with flaring skirt is *en régle.* Driving and automobile coats, of course, vary with the season; as to pattern, however, the automobiling garment should be double-breasted and buttoned across.

WAISTCOATS

A good deal of money, aside from ingenuity of selection, is expended on fancy waistcoats nowadays; but it is not amiss for the man who consults economy and lack of fuss to know when a vest to match his coat is correct. With the Tuxedo coat, a single-breasted vest of like material may be worn, if one chooses. The same rule holds good with the frock and cutaway for afternoon teas, flower shows, church, etc., and also for business and morning wear. For the day wedding, or a smart reception or musicale, the white double-breasted waistcoat is much better form. Light or dark striped worsted trousers are worn at afternoon teas and church.

CLOTHES FOR BUSINESS WEAR

But, to get down to the domain of everyday routine, for business wear rough cheviots are the most in demand. For morning attire in general, a sack coat or walking coat is the correct thing; after lunch, by a man of leisure, a walking coat or a frock coat the use of the lat-

ter depending upon circumstances. A derby or soft hat conforms to the walking coat suitably, as the silk or top hat, which is a dress hat, is meant more strictly to go with the frock coat. After six o'clock a gentleman is expected to appear in full evening dress suit, except on occasions when the Tuxedo coat is permissible. The Tuxedo coat can be worn at a stag theatre party, a club or stag dinner, at summer dinners even when women are present, at seashore hotels, etc. The Tuxedo coat may be made of black or dark gray mixed cassimere. It is hardly necessary to repeat the A B C of decorum in male attire to the extent of warning the reader that under no circumstances can a white necktie or a white waistcoat be worn with a Tuxedo coat.

DRESS AT WEDDINGS

Many of the fashionable weddings take place at high noon, hence the frequency of the question, "What is the correct dress for a man for a day wedding?" First of all, a long double-breasted frock or Prince Albert coat, white duck waistcoat, and light colored striped trousers, patent leather button shoes, and deep pearl gray kid or gray suède gloves. A pearl gray Ascot or four-in-hand tie, with a pearl scarfpin, is also very *chic*. A silk hat is always worn with a frock coat. The trousers are usually made of striped worsted or cheviot, dark gray

tones preferred. The shirt is white, with cuffs attached. Fancy colored shirts of any description are never to be worn with a frock coat. The collar may be either the lap-front standing collar, the wing or poke collar; the cravat a light colored Ascot or Imperial. Gray suède gloves may take the place of kid, if desired. The shoes to be in keeping should be the patent leather button tops. Simple gold link sleeve buttons, preferably of dead gold, are good form for all occasions. The above attire is suitable for day wedding, afternoon calling, receptions and matinées. With the Tuxedo coat gray suède or even tan gloves are suitable.

JEWELRY

Men of the most approved taste in dress are wearing fobs more than watch chains, and quiet seal rings made entirely of dead gold, without stones set in them. A conspicuous watch chain placards a man as vulgar. A simple watch guard is sanctioned by refined usage. For a man of fashion a pearl scarfpin is the perfection of good form. For evening dress pearl shirt studs are the correct thing. But only a small percentage of men of fashion go to the expense of buying costly pearls for scarfpins or shirt studs. In common with numbers of women of the smart set, they wear the best artificial pearls to be obtained. Mother-of-pearl links are the sleeve buttons for evening dress.

On all occasions wear as little jewelry as possible. For day wear use simple gold shirt studs without gems. It is better taste to reserve one's pearl cravat pin for the frock coat suit, wearing a simple gold device for business. Showy watch chains are a thing of the past.

THE HUNTING COSTUME

A man invited to attend a fashionable hunt as a guest and who aims at smart effects in dress is sometimes puzzled as to what to wear. If punctilious about the matter he should procure a single-breasted frock hunting coat, cut long with full skirts and made of Oxford gray or dark brown mixed goods. If participating in the hunt as a courtesy member of the club for the day, the regulation pink hunting coat is, of course, correct. The use of the pink hunting coat is as general among the polite nations of the Occident as the adoption of French as the court language of the world. If one is an impromptu guest at a hunt meet and has not in his wardrobe the single-breasted frock hunting coat above described, he will not commit an actual *faux pas* by being in evidence in a duck coat or walking coat.

COLLARS AND TIES

One of the finishing touches of a man's toilet is his collar. Never let an erratic fancy beguile you into wearing a turndown collar with your

full evening dress suit. Either the lap-front standing collar or the poke, which is a standing collar with the points turned out, must be worn. The tie must be the broad end white tie. With the Tuxedo coat, which is sometimes called the evening or dinner jacket, a high band turndown collar may be substituted, if desired. The neck-tie to go with the Tuxedo coat is always the broad end black silk or satin tie. A pleated white shirt also harmonizes with the Tuxedo coat.

WHAT IS CORRECT IN OVERCOATS

The fur-lined overcoat is primarily intended for the opera, and only in the very extreme winter temperatures can it be worn at any time in the day. The sable and mink-lined are the more elegant of these top coats *de luxe*. For spring and autumn attire a man needs a loose silk-faced sack overcoat, his next heavier weight being his double-breasted Newmarket. Other styles of outer garments are the single-breasted Prince Henry coat and the Strand coat, single-breasted with tails, besides the rain coat, the steamer coat, the double-breasted ulster made of homespun, and the short covert for between seasons.

HATS AND LIGHTER OVERCOATS

For autumn and winter the Inverness coat is desirable to wear as an overcoat for one's full

dress and dinner suit. For summer wear a lighter top coat than the Inverness is indispensable. Remember that with the full dress evening suit, the material of which is black cassimere, a white double-breasted waistcoat, usually of Marseilles but sometimes of silk, is to be worn, also the opera hat, made of black grosgrain or Bengaline silk.

When stopping at a fashionable hotel, a well dressed man, even when not purposing to leave the house after dinner, carries his opera hat about with him in its compressed dimensions. Although the straw hat is substituted for both the afternoon and evening dress hats in the torrid months of the year, it is equally good form morning, noon, or night.

GOOD TASTE IN WAISTCOATS

If a man is stout he should eschew checked and plaid suits and white waistcoats as far as possible. Ward McAllister, who left behind in his literary remains only a few aphorisms on dress, was a great stickler on this point. Neither men nor women, if the proposition be put to them point blank, are zealous to placard an *embonpoint.*

A FEW WORDS ABOUT SHOES

The calfskin walking shoes correspond with the sack coat. The English walking coat, which is a long cutaway, is more dressy and

calls for patent leather shoes. These may be of high or low pattern, according to the season of the year. For evening dress patent leather pumps are always correct. The patent leather ties go well with the Tuxedo coat or evening jacket. With the frock coat at an afternoon affair the patent leather button top shoes should be worn.

MEN'S SUNDAY CLOTHES

Up to a season or two ago it was the decreed thing to wear frock coats and top hats to church Sunday morning; now among the ultra-smart, English walking coats and derby hats are occasionally to be seen. Straw hats, of course, in the hottest weather are in evidence. On Sunday afternoon, however, at five o'clock, the hour for evening calling, fashionable men may be seen attired in their long double-breasted frock coats and top hats, with double-breasted waistcoats of white duck.

C. W. de Lyon Nichols.

THE BACHELOR AS HOST

HIS PLACE IN SOCIETY

THE bachelor host occupies an unique position. He is really not expected to return courtesies received by entertaining. All he is required by strict letter of etiquette to do, where he has been entertained, is to pay within a week a dinner, luncheon, dance, or ball call, as the case may be. In large cities, where the distances are great and there is much entertaining during the winter, he is not even expected to be very punctual as to his "party" calls. Some hostesses are even satisfied if cards are sent or even mailed, but this should never be done in case of a luncheon, a dinner, or any small entertainment. For these, it is necessary that there should be a personal visit, as the invitation is a personal compliment. For the rest, he is expected to pay some attention to his hostesses or members of their families whom they are chaperoning at other entertainments. A bachelor, therefore, has no responsibility. When he is in a position to and does entertain, he is regarded somewhat in the light of a benefactor.

A REVOLUTION OF CUSTOM

Until a few years ago the bachelor host, in this country, was a rarity. It was considered rather unconventional to go to any entertainment a bachelor might give, even though there

was an array of chaperons to preserve the supposed proprieties. There were bachelors over middle age who had houses or apartments of their own, but these had generally living with them a widowed or maiden sister, or some female relative, and the entertainment was more or less a joint affair. In less than ten years there has come a revolution. In the old days when a bachelor did try to return courtesies he generally—as he lived at a club or in chambers, or at a hotel or boarding house—would content himself with a party to the play, with supper afterward at a well-known restaurant, or a coaching party, or an excursion of some kind. To hostesses from other cities or to the representatives of families who had entertained him when he was visiting or traveling there might be an offer to take the strangers to some of the sights of the city, but the theatre was really his only refuge.

To-day, everywhere, have sprung up bachelor apartments and bachelor hotels. There are many clubs in town and country where bachelors live. The wealthier ones have their own houses in the largest cities, their yachts, their villas at the seaside, their country seats, their special trains, and all the paraphernalia which unlimited riches can give. In this position the bachelor has begun to be a factor in entertaining.

HIS HOSPITALITY NOT OBLIGATORY

It is needless to refer to the establishments of extremely wealthy unmarried men. Each of these has a complete retinue of servants controlled by a housekeeper and a steward or a *maitre d'hotel*. These establishments are really small private hotels. The bachelor simply gives his orders to his head man, and the machinery of the household moves like clockwork. His secretary and his aides attend to every detail. When he gives house parties at his villa or country seat, dinners or entertainments of various kinds at his town house, yachting excursions and other delightful affairs, he always asks some very popular married couple who act as chaperons for him. And even such a man is not required to give anything. His offerings are spontaneous.

Regarded in this light, possibly a great deal in one way is expected when such a bachelor does entertain. The men know that he must have the best of cigars and of wines, and that everything will be on a lavish scale; and the women expect beautiful decorations, pretty dinner favors or some surprise, and the very best of cooks. He is not returning hospitality. He is entertaining for the sake of entertaining.

A BIG BACHELOR BALL

A ball or a dance is a form of entertainment seldom given by a bachelor. The dinner is his

trump card. But there are wealthy bachelors who have given such entertainments. Sometimes in a winter in New York several bachelors get together and give a ball. This was done last winter. Every one expected something out of the ordinary, and no one was disappointed.

The two floors of a large establishment, where many of the dancing classes are held, were reserved for the entertainment. Three of the most notable hostesses in New York were asked to receive and to be the chaperons of the evening. The decorations were not gorgeous but original. There was a cotillion with some beautiful favors, and there were two suppers. The ball did not break up until six the next morning. It cost about ten thousand dollars, and was the talk of fashionable New York.

This is given simply as an example of entertaining on a costly and lavish scale. There were twenty bachelors, and each was assessed so much, and each had so many invitations to send out. As is usual in New York and all large cities, the details were attended to by the caterers, who supplied the supper, the wines, and the building; the florist had *carte blanche* for the decorations, up to a certain figure; and a firm which deals in cotillion favors had the supplying of those trifles. Estimates were made beforehand, and everything was conducted on a business basis.

INDIVIDUAL ENTERTAINING

Several bachelors have given individual dances; on one occasion there was a young sister to bring out, and on another there was a very wealthy man who had promised his friends a lavish entertainment. In both these cases, as in others, the ballrooms of fashionable restaurants were hired and the details left to the various tradespeople. As a rule, a bachelor who gives a ball does not hold it in his own house. It is better form to hire one of the large ballrooms which can be found in some hotel or restaurant in every city in the Union or at a club house where ladies are admitted. The average bachelor with the average income cannot entertain in such elaborate fashion. But he can, nevertheless, do a great deal, and there are few if any limits to the different ways in which he can return courtesies.

WHEN HE GIVES A THEATRE PARTY

In town there is the theatre party. This is the simplest and least complex method of entertaining. The play itself helps a great deal, and nearly everybody is fond of the theatre.

The selection of a play requires some judgment. For a bachelor's party it should be either a light trifle, something amusing or else the performance of some great star. With this, as with all bachelor entertainments, there should be the

impression given of a certain informality. As it is a bit out of the ordinary every one is expected to be jolly. The play selected, the next care is that of getting people together who are congenial. And this is the secret of the success of every bachelor affair. It only requires a bit of tact and knowledge of the world to get the right kind of people whose tastes and whose temperaments will blend like the dressing of a good salad. One person out of touch with the others will spoil the whole evening. And this rule applies not only to theatre parties but to any kind of an affair that a bachelor may give.

THE INVITATIONS INFORMAL

The invitations should be informal. You should write them at your club, if you are a member of one, on club paper, or if not, at home, or wherever you may reside. It is needless to state that if you are not at your club the paper used should be thick plain white or even light blue with envelopes to match. No invitation should be written on business paper or upon a typewriter. The wording of the invitation should be simply a statement to the effect, "Could you come to the theatre, etc., with me, on such an evening, etc." You may or may not mention the name of the play.

In securing your tickets, be sure to have one of the seats on the aisle, and all of them in a

row. This will enable you and your party, if you should happen to arrive late, not to disturb other people. Orchestra stalls are much better for a bachelor's party than a box.

THE GATHERING OF THE COMPANY

It is better to make a rendezvous at the house of one of the party. If there are only four or six going, and the distance not great, it may not be necessary to take a conveyance, but if you want to be smart and fashionable you should certainly arrange for a carriage or carriages, or better still, if the party is large, a stage or electric omnibus. In all large towns you will find these. If it would not be convenient to meet at the house of one of the party you can go around in your stage and gather the guests, taking first the chaperon of the party. Where there are several married couples, or married women or widows, there is no necessity for a special chaperon. The eldest lady of the party, or the chaperon if there is but one married woman, or the lady to whom the entertainment is given, if she is married or a widow, should have the post of honor. She should sit with you at the play and at your right at supper afterward. In going into the theatre you should lead the way and stand at the seat at the end of the aisle, showing your guests their places.

When a lady is the guest of honor at a bach-

elor's entertainment she should sit at his right hand, if there is a formal seating around the table. The chaperon on such an occasion should have her place at the left of the host.

WHERE THE SUPPER IS SPREAD

Supper is always the finale of a theatre party. It is usually given at the popular restaurant. It may be given also at your club, if ladies are admitted there—some clubs have special provisions for this—or even at your apartments. If the supper is given at a restaurant or club it should be ordered beforehand; and if you have not an account at the place it should be paid for, so that there will be no delay in settling when the guests leave.

NOT QUANTITY BUT QUALITY FOR THE MENU

In the choosing of a menu for a bachelor's theatre party supper at a hotel or restaurant or club you should not provide too much. People in these days do not eat much at banquets. They eat sparingly and frequently. The most elaborate supper that could be ordered in winter would consist of four courses. Oysters or clams, according to season, bouillon in cups, terrapin or birds or some one delicacy of that kind, salad and ices. Black coffee is served after ices.

THE MATTER OF WINES

As to the question of wines, it will depend upon your convictions. If you are a man of the

world you should certainly have champagne served from the beginning. No other wine is required. If you are firm in your total abstinence convictions it depends upon the people you ask. They may understand your prejudices, or perhaps be of the same way of thinking. You may not drink, yourself, but fashion requires that you offer champagne to your guests. In doing so you must ask the men if they would prefer whisky and water. Scotch or Irish whisky much diluted with mineral water is now a very fashionable drink, and men as a rule prefer this to champagne. You must provide both. The champagne for supper must be very dry and very cold.

LESS DRINKING IN SOCIETY

In this connection it is well to state that the old fashion of drinking various wines with various courses is not in vogue. There is less drinking in society during these past few years than there ever has been. One seldom sees claret, or even sauternes. It is customary to serve sherry or have it on the table in a decanter, but champagne begins with the fish at all dinners, and is served to the end. If you are at a restaurant or hotel or club where there is a smoking room, and if men feel obliged to take a puff of the weed after supper, there may be some way of arranging for it. When the ladies

retire to get their wraps there may be time. But in an ordinary restaurant it would be a gross impropriety for the men to leave the table and allow their fair guests to sit alone in a public place. Circumstances will guide you in this matter.

THE BACHELOR NOT A BOHEMIAN

It is not absolutely necessary to give an elaborate supper at a restaurant after the play. As has already been said, bachelor entertainments are supposed to be more or less out of the ordinary rut. There is no word or term in English to express the exact shade of meaning. It is not unconventional, because that suggests some slight offense against the proprieties, and this is the last thing in the world a bachelor host should be charged with. Instead, therefore, of the regulation restaurant supper the host might ask his guests to his apartments for a Welsh rarebit or a chafing-dish supper or something of that kind. It must not be Bohemian, but it must be jolly and a bit out of the ordinary.

HIS HOSPITALITY IN HIS OWN HOME

Your apartment may consist of only two rooms and the supper you give could be cooked on a chafing-dish or even on the gas. It would be better to have a waiter in from your club or a restaurant. Raw oysters on the half shell, all ready to serve and very prettily arranged with

cracked ice, lemon, etc., can be had at many of the smaller restaurants. Bouillon is very easy to make. You can purchase it from the best restaurants in quart bottles, or you can use the best tinned variety. All it requires in the first case is heating, in the second the addition of a little water. A very delightful bouillon can be made with beef or chicken extract, water, and a tablespoonful of sherry. Serve it in cups. Then you may have your *piece de resistance*—the dish of the evening—in a chafing-dish, or ordered from the restaurant, or whatever way you may want it. Serve champagne, but if it is a Welsh rarebit party have neither oysters nor bouillon and have beer or ale. After supper the men may smoke, although permission must always be asked of the ladies.

Walter E. Robins

GLOSSARY

A la carte (à lâ cart′), literally, according to the card; usually applied to a menu served according to individual order.
A la mode (à lâ mode′), according to the custom; in fashion.
A la Russe (à lâ Rüüs′), according to the Russian fashion; each course of a meal brought to the table in individual portions.
Amende honorable (ä mĕnd′ ŏn′-ŏr-âble), a courteous apology.
Apollinaris (á pŏl′ĭ nā′rĭs), an effervescent alkaline table water, much used in fashionable society.
A propos (ă prŏ′pō′, *not* ă′p′prŏ pō′), to the point, pertinently.
Au fait (ō′fā′), expert, well versed in a social custom.
Au revoir (ō′rā voir′), literally, till the seeing again; good-bye till we meet again.
Autre temps, autre mœurs (ō′tĕr tämp′, ō′tĕr mŭr), "other times, other manners": when the times change, the social customs change with them.
Béarnaise (bēre nāse′), a sauce made with drawn butter and bread crumbs.
Beaux esprits (bōws ĕs′sprē′), gay spirits; men of wit.
Bête noire (bāte nwŏr), literally, a black beast; an object of aversion.
Billet doux (bĭl′lā′dŏŏ′), a love letter.
Blasé (blä zā), sated with pleasure, world-weary.
Bonbons (bŏn′(g) bŏn(g)), dainty confections or candies.
Bonbonnière (bŏn(g)bŏn′(g)yâre′), a decorated box or dish for holding bonbons.
Bonhomie (bŏn′ŏm′ ē), genial nature, cordial simplicity of manner.
Bon mot (bŏn(g)mō), a clever saying.
Bon ton (bŏn(g) tŏn(g)), fashionable society.
Bon vivant (bŏn(g) vē vän(t)), a high liver.
Bouillon (bŏŏ′ yon), a clear broth or soup.
Buffet (fashionably pronounced bŭf′fĕt, French bŏŏ fā′), a sideboard or cupboard for china, silver, glass, etc.
Buffet supper, a supper served from a sideboard or table and passed around in plates and cups to the guests as they enter the dining-room.
Carte blanche (cärt blänch′), unconditional permission, authority to do what one pleases in a given matter.
Chancel (chän′sĕl), the space in a church reserved for the officiating clergy, usually separated from the pews by a railing or by screen-work.
Chef (shĕf), a chief or professional cook.
Chère amie (shâre ăm′ē), a dear friend (feminine).
Chic (shēk), stylish in appearance or dress.
Coiffure (koyf′yūre′), the arrangement or dressing of the hair.
Collation (cŏl lā′shŭn), a lunch or light repast.
Comme il faut (kŏm ēl fō), as it should be.
Corsage bouquet (cŏr′saj bŏo kā′), flowers fastened on the front of a woman's bodice.
Cortége (cŏr tāj), a formal procession, a retinue.
Costume ball, a ball where the guests are attired to represent historical or legendary personages.
Costume de rigueur (kŏs′toom de rĭg′ŭr; the *e* in *de* is like the same vowel in "her"), the dress socially required; formal "full dress."
Coterie (cot′ā ree), a social set or clique.
Cotillion (cŏt tĭl′yŏn), a square dance for four couples.
Coupé (kōō′pā′), a low-wheeled close carriage, with a seat for two occupants and an outside seat for the driver.
Débutante (dā′bū tänt′), a young lady just entering society.
Début ball (dā′bū ball), an entertainment given to introduce a young lady to society.
Décolleté (dā cŏl′tā′), cut low-necked; the regulation cut for fashionable evening bodices.
De luxe (dē luks′), after a very magnificent style; elegant; full of luxury.
De trop (dē trō′), too much, too many, in the way.
Demi monde (dĕm′ĭ monde′), a class of persons of equivocal reputation.
Demoiselle bien élevée (dĕm mŏy zĕl′bē′ang ā′le′vā), a well-bred young woman.

Dowager (dow′ăge ẽr), a widow in possession of a dower or jointure, usually applied to the widow of the deceased head of a distinguished family.
Eclat (ā′clä′), renown, splendor, glory, brilliancy.
Elite (ā lēēt′), a term used in society to denote the ultra-fashionable folk, the choice part of society's mixed assembly.
Embonpoint (ŏn′bŏng point), a well-nourished physical appearance; portly.
En buffet (ŏn bŏo fā′), served from the buffet.
En déshabille (ŏn dā′ shăb ēēl′), in undress.
Enfant terrible (ong′fang fār′rē bŭl), a spoiled child.
Ennui (ŏng′wē′), lassitude, a bored weariness.
En règle (ŏn rā′gĕl), according to rule.
En route (ŏn röōt), on the way.
En suite (ŏn sweet′), in company, or following one after the other.
Entente cordiale (ŏn′tänt cŏrd′yăl), evidence of good-will and just intentions between individuals or nations.
Entrée (ŏn′trā), the privilege of entering, or the qualities which ensure the privilege; also a side-dish, served as one course of a meal.
Entre nous (ŏn tr nöö′), between ourselves.
Ensemble (ŏn sĭm′bŭl), a collection or combination of elements; "the all together."
En traine (ŏn trāne′), trained, or with a train.
Fauteuil (fō tŭl), an easy chair or ottoman.
Faux pas (fō′pä), a false step, a mistake.
Fête (fāte), a festive social occasion.
Fête champêtre (fāte′shăm pātre′), an open-air entertainment.
Filets mignon (fil lā′ mēn yŏn), small pieces of beef tenderloin, served with sauce or fine herbs.
Function (fŭnk′shŭn), a formal social entertainment, usually a brilliant one.
Homme d'esprit (ŏm′dĕs prēē′), a man of wit.
Khaki (kăk′ēē′), a dust colored or ash colored cloth; also the name of a military uniform.
L'égoism a deux (lā′gō ism′ ä dĕ, like *e* in "her"), egotism with two, a French term for the self-absorption of a pair of lovers.
Lettre de cachet (lĕtt r′ dĕ căsh′ ā), a sealed letter.
Mais nous avons changé tout cela, but we have changed all that.
Ma chère (mă shār′), my dear (feminine).
Ma foi (mă foy′), upon my faith.
Mal de mer (mal′dĕ mare′), sea-sickness.
Mon cher (mŏn shĕr′), my dear (masculine).
Matinée (măt′in-ā′), an entertainment held early in the day, usually in the afternoon; applied for the most part to theatrical or operatic performances.
Menu (mĕn′ ū; *not* mā nū), a bill of table fare.
N'importe (năm′pōrt′), no matter; it does not matter.
Otium cum dignitate (ō′shŭm cŭm dĭg′nē tā′ te), dignified leisure.
Page, a boy or youth of gentle parentage who waits on a royal or princely personage; a youthful male servant; an attendant in a bridal procession.
Pour passer le temps (pöör pās sa′lĕ tamp′), to pass away the time.
Par excellence, by virtue of the highest excellence.
Parterre (păr tair′), a bed in a flower garden, arranged in a pattern and separated by a winding walk from other similar flower beds.
Passée (pās′ sā′), past the prime.
Patronesses, matrons who promote and assist in the management of a social event, as a ball, a charity bazaar, etc.
Pour prendre congé (pöör prände cŏn′ ja), to take leave.
Rapport (rap pōr), harmony of relation; accordance.
R.s.v.p. (respondez s'il vous plait), please reply; a French phrase on invitations.
Salon (sa′lôn′), an apartment in which company is received; a drawing-room.
Sartorial (sär tō′rĭ al), pertaining to clothes.
Sorbet (sōr′bĕt), a water-ice flavored with fruit juices, often with some kind of liquor.

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